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MARGARET NEVILLE.

THE MATINEE GIRL

"MAKE way for folly!" cries a voice in the wings.

Out comes capering an odd male creature with waggish eyes, a large, flexible mouth and raiment consisting chiefly of cap and bells, in that later born twin of The Road to Yesterday, When Knights Were Bold.

In this prankish creature, well played by Augustin Duncan, the star saw himself symbolized. If there be verity in the theory of reincarnation, Francis Wilson was once a creature of gibe and motley, a capering entertainer of king and court. And a high priced, successful court jester he must have been.

His physique was an aid as valuable to him as Charles Bigelow's nude dome in that comedian's funmaking. The scythe-like nose and gnarled little legs must have set His Medieval Majesty ashriek. In methods, too, he was a mirth provoker in those duller days. His present extreme obviousness would have made lucid the blunter jests of the past. To his training in those incarnations he may owe the fact that he never leaves anything to the imagination. Francis Wilson always explains his jokes. The couch in the knight's room was a most necessary "prop," not only for the bibulous nap upon which the play turned, but for the star to tumble over in the lagging moments of the farce.

"When everything else fails try a somersault," is his working motto—the precise motto of the court fool of the Middle Ages.

Yet the star's capers served their purpose. He did exactly what he tried to do, which is success. The audience tittered from rise of first curtain to fall of last, and there was little else to move to mirth except the attempts of his new leading woman to denote modesty by continually counting the beads that bordered her extreme decolletage, or pride by the chief mannerism of the pouter pigeon.

Therein lies the secret of the fact that Francis Wilson is one of the richest men of the stage. Excepting his brief attempt at pathos in The Little Father of the Wilderness, he has tried only that which he has proven he can do. He is one of those shoemakers who adhere to their lasts.

If it be true that we do best that which we like best to do, that exotic player of our recent adoption, Mme. Alla Nazimova, will give us an admirable performance of The Master Builder. For Hilda of The Master Builder is not only her favorite role but her ideal woman.

"I am tired of playing love scenes and utterly out of patience with the eternal love theme in literature and the drama," she asserts. "A woman should care more to be a man's inspiration, less to be his sweetheart. I can quite understand Hedda Gabler's desire to be the dominant influence in a man's life. It is the natural impulse of an ambitious woman, large minded enough to desire achievement for others as well as for herself. Hilda is my ideal woman. I am supremely happy when I am playing her, or Asta in Little Eyolf.

It is an interesting announcement that Florence Roberts will represent Body in Edwin Milton Royle's modern symbolic play The Struggle Everlasting.

The part is the crucial one in the drama. Miss Roberts' training by her late husband, that excellent actor Lewis Moulton, in the old school of acting, supplemented by her self-training in methods of naturalism, have prepared her for a role as complex and of such occasional heights and depths of emotionalism as that of the eternal lure.

The Matinee Girl, hearing the play as the author read it to a few friends under his own cedars and close beside his own river, at Avon-by-the-Sea, told the author he had been ungallant to make Body a woman.

"But she is," he retorted. "Since the beginning of the world woman has been the temptress, man the tempted. Permit me to refer you to your Bible and to the human drama."

When the house party dissolved next day its factors were still debating the question. The discussion continued on the train, waxed high on the ferryboat, ended in stubborn resolution on the part of every one, as they separated on the New York side.

Which proves, not that Mr. and Mrs. Royle were afflicted with especially disputatious guests, but that the play involves a large theme—one that will cause much controversy. The Struggle Everlasting will be the parent of many lesser struggles.

Alex Carr says he never makes his entrance upon the stage without a sensation of physical sickness. For this he had the consolation of approval from another actor, a great actor of the courts, for every great criminal lawyer has a trained and active dramatic instinct.

Mr. Carr had complained to his lawyer friend of the painful and embarrassing symptoms of this stage sickness.

"Never mind, my son. Don't try to cure it. If you are not nervous to the point of actual nausea every time you create a new part, you may know that your art is declining. I tell the young assistants in my office that if I hear of one of them beginning a plea without being sick at his stomach I will discharge him. I have never begun an argument in court without experiencing that symptom. If I ever do I shall know that my speech will be a failure. It proves that one's powers are keyed to the highest pitch. It is nervousness, my lad, the nervousness that always accompanies creation. Don't try to cure it. Cultivate it."

"Why is Raymond Hitchcock so funny?" mused an analyst.

He had seen the curtain fall upon an act in A Yankee Tourist, which it would be unsafe to assert has many merits as a play. He had seen the lights turned on in the auditorium and had seen the good-humored illumination on every face. Old men and old women smiled widely. Middle-aged men and women laughed, and girls and boys frankly giggled. Raymond Hitchcock had hypnotized the house into a continuous hilarity. There is a singular barrenness of quotable lines or hummable songs in A Yankee Tourist. Apart from that always dainty and exquisitely youthful Helen Hale there was no individual of the cast to whom the theatregoer, passing out into the night, would pay the tribute of a transient memory. And Miss Hale was merely a bit of living lace draping the humor of the comedian star.

Raymond Hitchcock spoke no lines and sang no songs that I could next day recall, but the pervasive humor of the lank young man, his irresistible drollery, have lived with me for a fortnight. Hitchcock has the gift of clean nonsense.

"But how is he funny?" persists the analyst.

"How does electricity?" I answered.

The mechanics of Raymond Hitchcock's acting are not readily apparent. One does not see the wheels of his fun-making go round. True, he has an absurd, loose-jointed, Ichabod Crane kind of shamble, by courtesy called a walk. He has a comically serious face and a mirth provoking drawl. A serious address he once made in defense of serious drama was one of the funniest things I ever heard. It was funny by reason of these same native mannerisms. Drollery of person was Raymond Hitchcock's birthright.

"But these are not all," persists the analyst.

They are not all. He has besides the gift of selection. He possesses the excellent art of elimination. He eliminates every hint of coarseness. His work and his plays are as clean as the platter made ready for the Sunday roast. He is no rough and tumble expert. He is a comedian, not an acrobat. For the rest—let us call it the art of radiation, the radiation of a vast inward cheer and humanity.

Enterprising women have discovered two more secrets of the perennialness of Bernhardt.

One of these is declared to be the air bath taken *au naturelle*. The great Sarah believes, advocates and practices, so these inquiring Isabels and prying Pollies assert, a brisk morning promenade after the bath, in her own room, in the garb of the inquisitive, mischief-making mother of us all, Eve.

It is further said that Madame Bernhardt received this recipe of endless youth from a famous French physician. A late physician of local renown in New York gave the same recipe to the Matinee Girl's Aunt Jane.

"Take an air bath every day, Madame," said the late Dr. Cyrus Edson.

"An air bath?"

"Yes, Madame, after your bath—only after your bath."

"What is an air bath?"

"A brisk promenade taken nude in your room after you have stepped from your bath tub and thoroughly dried your skin with a long napped towel. The air bath is much better if it is a sun bath, also.

"That is, if your bedroom is sunny, your private promenade will be all the more efficacious. Walk or take light calisthenics for from five to twenty-five minutes in that garb," said the doctor, unmistakably. Aunt Jane never tried the prescription. She confessed to me that she had a maidenly fear of eyes invisible. Madame Bernhardt had no such fears. And Aunt Jane is growing daily more pursed of lips and prune like. And Madame Bernhardt has bade time, as Joshua bade the sun, stand still.

The fear of the woman on the shady side of forty is not of wrinkles. It is of the more formidable bogie, the sagging of the muscles of the face and body. To prevent this Madame Bernhardt, according to these same pryers into her boudoir secrets, uses, after her bath, this skin and flesh tonic:

One-half pint alcohol.
Two ounces spirits of camphor.
Five ounces of sea salt.

Mix these and add enough boiling water to make a quart of the mixture. Put the mixture into a bottle and thoroughly shake it. Always shake it well before using it, and rub it thoroughly into the skin with the hands.

After the fatigue of long rehearsals Madame instead of calling for a stimulant asks for the rose colored bottle which contains this *tres jolie eau de toilette*.

It is welcome news that the far-sighted mother of that excellent child-actress, Leonora Jackson, who played the boy in His House in Order, has issued the maternal decree that Leonora shall not play this season. Leonora will be at Greenville, Ala., studying as conscientiously this season as she acted last. I shall hope to hear that Emma McPherson is lecturing between performances, to other mothers of bright stage children, on "Why I Sent Leonora to School and Why You Should Do Likewise." While education is not comparable with intelligence, it is a necessary aid, and the illiteracy of the grown-up little one whose childhood was spent wholly in a harvest of dollars is a hideous commentary on the greed of her parents.

Louis James, before leaving for his Western tour last week, sent warm greetings to his old companion of the boards, Clara Morris.

"She is the only player I ever knew whose acting affected me while I was on the stage with her," said he. "She is the most moving player in the world. And yet we say an actor must feel to make others feel. While Clara Morris lay at my feet in Miss Moulton crying in a way that made me choke 'For God's sake, Maurice, let me see my children!' I was so moved I couldn't speak. The wonderful, thrilling voice—the most thrilling voice I ever heard—ceased. The marvelous, mournful eyes looked up for an instant into mine and she whispered 'Wat's de matter, cull?' It was as though some one had emptied a barrel of ice water on me. My speech came back.

"At another time she sat opposite me seemingly searching my miserable soul for its damned secrets, and I, overcome by her acting, was staring at her as a charmed bird stares at a serpent that is about to swallow it. Looking straight at me she paused after one poignant sentence long enough to whisper, 'Cull, cast your brigs on the man in front.'

"In the front row sat a man down whose face was pouring a flood of tears she had set in motion."

In The Wrong Mr. Wright, which has been redressed musically and rechristened The Lady From Lane's, occurs the line which George Broadhurst, whose playwright stock soared to the farthest Pleiades after he created The Man of the Hour, asserts is "the best line he ever wrote."

An elderly man, unmarried, has been telling his nephew of the dreams of his youth, and the sweet, slight girl who typified those dreams. A little later, in company with his nephew, he meets the woman who twenty years before was the sweet, slight girl, the moving occasion for those dreams. She was broad and deep and of excessive matronliness. The elderly, unmarried man, beholding her, sighed. His nephew, hearing the sigh, essayed to comfort him. The comforted waved him away.

"My boy," he said, "the happiest man is the man who doesn't get what he wants."

THE MATINEE GIRL.

MARGARET NEVILLE.

Margaret Neville, an excellent portrait of whom appears on the first page, will star in A Daughter of Judea this season. Her tour will be directed by Messrs. Scott and Raynor, who have contracted with Miss Neville for a term of years. A new play, specially written for her, will be presented each year while the contract is in force.

A Daughter of Judea is a revised and modernized version of the old English romantic drama, Deborah, the revision being the work of Miss Neville herself. As the titular role calls for emotional acting of the most exacting type and of the loftiest character, the play is considered a singularly happy vehicle for the display of Miss Neville's exceptional talent. A picked company of players has been engaged for her support and handsome scenery has been painted for the production, which is described as elaborate and artistic.

The season opened Aug. 26 at Champaign, Ill., the route leading to the South, where Miss Neville has a large following. The Middle West will then be toured, and the East and the Pacific Coast will most likely be included before the season closes.

Miss Neville is the only daughter of the late Sarah Neville, who was well known in New York as an orator, lecturer and actress. Born in London, of Jewish descent, Sarah Neville won prominence there in the title role of Deborah some thirty years ago. Then she came to New York, where her daughter, Margaret Neville, was born. She will be remembered as one of the leading members of the Frederick Warde, Lewis Morrison and Steele Mackaye companies. In 1896 she was in great demand on New York platforms as an able and eloquent advocate of the "sound money" question. She died in 1898, while a comparatively young woman, after her versatile talent and fine accomplishments had won distinction in the most intelligent circles.

Miss Neville made her first stage appearance at the old Standard Theatre, New York, when only four years old. It was not of a professional nature, in a sense, as it was only by a ruse of Mr. Hill, the manager at the time, that the initial bow was made. Mrs. Neville and "Midge" were seated in a box with Mr. Hill watching the performance. Suddenly, when the curtain fell between acts, Mr. Hill requested "Midge" to accompany him behind the scenes to see a "pretty boy." "Midge" went with him, but was much provoked to find that the "pretty boy" was not forthcoming. Then Mr. Hill led her on the stage and told her to recite "The Bootblack," after which she was left alone to face the audience. It was only the expectant face of her mother in the box that prevented the child from walking off rebelliously, and she went through her recitation so cleverly that she was recalled several times. That experience decided for her a stage career.

Miss Neville has starred in Carmen, Camille, Du Barry and other plays, gaining critical praise throughout the country as a young actress of unusual power and ability. Her Nancy Sykes has been referred to as one of the finest stage creations, and her Prince Arthur in King John, when she was only in her middle teens, aroused enthusiasm among the oldest playgoers. In English classic comedies she has also scored enviable successes. Ever mindful of the untimely death of her mother, Miss Neville, yielding to sentiment, has chosen A Daughter of Judea for this season's tour, its prototype, Deborah, being the play in which Mrs. Neville made the hit of her stage career.

A WOMAN TO MANAGE A THEATRE.

Christine Hill is to assume management of the Lyceum Theatre, Minneapolis, on Sept. 1. Miss Hill has been character actress with T. Daniel Frawley for eight years, and accompanied him on his theatrical trip around the world. The Lyceum Theatre, of which she assumes control, was opened by Dick Ferris about four years ago with the Ferris Stock company. It then became a vaudeville house and proved a failure as such. It was subleased to Ralph Stuart, who occupied it a year with his company. T. Daniel Frawley then obtained it. The past Summer the theatre has been occupied by the Lyceum Stock company, of which Miss Hill has been a prominent member, her impersonations meeting with great approval. In the company which she is organizing she does not mean to become leading lady, but to devote herself as heretofore to character roles.

WILLIAM J. LEONARD DEAD.

William J. Leonard, prominent on the stage for many years and an associate of Booth, Barrett, Florence and other noted actors, died from Bright's disease on Aug. 20 in his home, 1406 Broadway, Brooklyn, after a long illness. After leaving the stage, fifteen years ago, Mr. Leonard was employed by the Title Guarantee and Trust Company. For several weeks he had been paralyzed, but his mind remained active and he daily lived over the days of his fame on the stage. He was born in London in November, 1836, and came to New York in 1858. During the Civil War he went South in a variety company. He joined the Lester Wallack company in 1869 and remained with that company seventeen years.

A MADISON SQUARE COMPANY.

Announcement was made last week that Walter N. Lawrence will form a permanent organization, to be called the Madison Square company, being named for the Madison Square Theatre, which is to be torn down in a year. Mr. Lawrence has been lessee of the theatre three years and hopes to perpetuate the name of the old playhouse. The star of the company will be Carlotta Nillson, who will appear again this season in The Three of Us under Mr. Lawrence's management. This will be known as the "Original Madison Square Company."

HACKETT ENGAGES FANNIE WARD.

James K. Hackett has engaged Fannie Ward, an English player, for the principal part in A Fool and a Girl, which will be produced Sept. 30 in Washington. The play is by David Wark Griffith and is set in Mexican California. Miss Ward attracted the attention of the London managers some time ago when she appeared in The Bishop's Carriage. Miss Ward's engagement with Mr. Hackett is limited, it is announced, as she has to return to London early next year.

REFLECTIONS

Here is a picture of Viola Allen's Summer home at Great Neck, L. I.

Albert Spalding, the American violinist, who has met with great success abroad, will make a tour of this country during the season of 1908-09 under the management of R. E. Johnston.

Harry Davenport and Phyllis Rankin will go on tour in Fascinating Flora this season.

William Courtenay will be leading man for Clara Bloodgood in The Truth this season.

Mr. and Mrs. George Alison (Gertrude Rivers) after a vacation spent on the south shore of Massachusetts, returned to Canada during the week for the opening of the Winnipeg Stock company on Labor Day.

Edwin Mordant, on motion of his attorney, Colonel Milliken, was discharged in bankruptcy on Aug. 21.

Robert L. Lorentz this season will go in advance of William V. Mong, actor and playwright, who will appear in his latest play, The Light in the Window.

The Spoilers, revised, will be presented at Blaney's Lincoln Square Theatre on Sept. 2. In the cast will be Arthur Hoops, Wallace Law, Homer Miles, Ted Griffen, George Cook, Horace Newman, Gladys Arnold, Helen Ray and Nina Morris.

Otis Harlan will be Anna Held's leading man in The Parisian Model this season, opening on Sept. 21.

Knute Erickson has been engaged for the role of Toby Blockett in The Orchid, formerly played by William Cameron, who has taken William Rock's place.

Rehearsals of The Thief began at the Lyceum Theatre last week, with Kyrle Bellew and Margaret Illington in the leading roles. Others in the cast are Herbert Percy, Edith Osterle and Leonard Ide.

The Jerry from Kerry company opened its season at Welland, Ont., on Aug. 26, and is booked South this season, carrying an excellent concert band and orchestra of soloists.

Richard Carle will begin his second season in The Spring Chicken at the New Montauk Theatre, Brooklyn, on Aug. 31. The principals, who are practically the same as last season, include Bessie McCoy, Alice Hageman, Jeannette Bageard, Victor Morley, Richard Ridgeley, William H. Evarts, Abbott Adams and others.

Robert J. Ward has been engaged by Packard and Long to manage the tour of Alma Hearn in No Mother to Guide Her. The company this season will play Southern territory exclusively. The first performance was given at Chester, Pa. The company sailed for Galveston on Aug. 24, to open in that city on Sept. 2.

Joseph Hall Chase and Mrs. Bessie Clarice Chase are playing leading business with the Alma Hearn company.

Leonora Bradley has gone to London to remain until October.

The new musical version of Just Out of College opened at Indianapolis, Ind., on Aug. 19, and is reported to have made a big hit.

The first performance of The Movers will be given at Scranton, Pa., on Aug. 30. The play will open the Hackett Theatre on Sept. 3.

The Three Kisses, a musical play by Percy Greenbank, Leedham Tantock and Howard Talbot, was produced at the Apollo Theatre, London, on Aug. 21.

George Edwardes and Charles Frohman will present in London at Christmas Augustus Thomas' play, The Education of Mr. Pipp, with Marie Dressler as Mrs. Pipp.

Mabel Van Valkenberg, whose marriage to Romain Fielding was recently announced, wishes it known that her stage name is Florence Falkin, not Flora Falcon.

Leon Friedman has been engaged by the Shuberts to do press work for Eddie Foy and The Orchid.

About 600 trained nurses in their official costume visited the performance of The Time, the Place and the Girl last Thursday afternoon.

Richard Clark and Jane Fearnley, who is playing Gwendoline Condron in Raffles, with S. Miller Kent, were married at the "Little Church Around the Corner" on Aug. 22.

Ernest Mainwaring, last season with Eleanor Robson's company, was married to Caroline Keeler, at St. George's Church, London, England, on Aug. 6.

Mary Cecil assumed the role of Nurse Molly in The Time, the Place and the Girl last night, replacing Elene Foster.

Isadore Whitmark and Nathan Burkau returned to America last Thursday, after a Summer spent in Germany.

Ada Henry has returned from her Summer vacation and is prepared to accept offers for the coming season.

Edward Waldman will begin his season at Kingston, N. Y., on Sept. 2, in a special revival of Dr. Jekyll and Mr. Hyde. Later in the season he will appear in Faust and The Merchant of Venice.

Edith Whitney, who has been playing with Ye Liberty Theatre, Oakland, Cal., has retired from the stage to enter the University of California at Berkeley.

Herbert's dogs will be a feature for thirty weeks with Klaw and Erlanger this season, and Mr. Herbert's new offering will include some very original novelties.

Blanche Walsh and her company will rehearse at Miss Walsh's Summer home at Great Neck, L. I., until time for The Straight Road to open in Chicago.

Arrangements have been made for Marie Tempest to appear in Comtesse Coquette in London after her engagement in The Truth.

The Madison Square Theatre will open with The Man on the Case on Sept. 4, instead of next Monday.

REVIEWS OF NEW PLAYS.

FARCE, MUSICAL COMEDY, AND TWO MELODRAMAS OF THE USUAL TYPE.

Francis Wilson Has a Capital Opportunity—An Old Piece of Broadhurst's Set with Music and Embellished with Supernumerary Young Women—Rural Types and Theme, and a Play with Western Figures—Other Offerings.

To be reviewed next week.

THE ROUND UP.....New Amsterdam.
THE DAIRYMAIDS.....Criterion.
CLASSMATES.....Hudson.
EDNA, THE PRETTY TYPEWRITER..American.
HIS TERRIBLE SECRET.....Metropolis.
THE SINGING GIRL OF KILLARNEY, Fourteenth Street.
THE OTHER HOUSE.....Majestic.

Criterion—When Knights Were Bold.

Farce, in three acts, by Charles Marlow. Produced Aug. 20. (Charles Frohman, manager.)

Sir Guy de Vere	Francis Wilson
Isaac Isaacson	George Irving
Hon. Charles Widdecombe	Augustin Duncan
Rev. Peter Pottleberry, D.D.	Clarence Handyside
Sir Brian Ballymote	Campbell Gollan
Wittie	Victor Benoit
Barker	Joseph Allen
Lady Rowena Eggington	Pauline Frederick
Lady Millicent Eggington	Edna Bruns
Lady Marjorie Eggington	Ruth Barry
Miss Isaacson	Margaret Gordon
Kate Pottleberry	Adelaide Wilson
Hon. Mrs. Waldegrave	Florence Edney
Alice Barker	Elsa Garret
A Herald	James C. Robinson

When Knights Were Bold inevitably suggests the induction to The Taming of the Shrew and The Road to Yesterday. This is said with no suggestion of plagiarism, for the Marlow play can stand squarely on the legs of its own originality. Whatever it may call to mind at points, the general impression which it leaves is of itself alone. It has been long since so jolly a farce has been seen upon the American stage. By the same token, not since the days of Erminie—if then—has Francis Wilson appeared to such advantage.

There is a gentle satire behind When Knights Were Bold—a satire upon that Chauvinism which masks under a mad ancestor worship and the cry for "the good old days." Sir Guy de Vere has come into his estates and his title, which runs back to the time of Richard Cœur de Lion. But Sir Guy is a very easygoing individual and very modern. He doesn't care a hang about his illustrious predecessors, and is far more interested in present reality. He is a creature of sunny disposition and absurdly democratic tendencies.

This does not please his cousin, the Lady Rowena, tall, stately, and her mind thrilled with the deeds of seven hundred years ago. She is quite ashamed of Sir Guy, whom she knows is madly in love with her, and she lectures him and tries to inspire him with the dignity of his birth and station. Dignity would have been hard for Sir Guy under any circumstances; with a nasty wheezy cold in his head it becomes almost impossible. And Lady Rowena is much disgusted. She prefers the dashing Sir Brian Ballymote, whom every one can see is only a braggart.

Such is the state of affairs when Sir Guy's cold gets so much the better of him that he determines to imbibe freely of whisky and to take a foot bath. His head feels somewhat twice its size, he is heartily sick of the talk about the good old times, and he determines to sleep it all off. He does go to sleep, and in his sleep has a remarkable dream.

He goes back 710 years and finds himself dubbed a hero, which is very nice. Only while he goes back in prose and Tuxedo, his friends and relatives go back in blank verse and mediæval costume. There is the Lady Rowena a novitiate in a convent. With the Mother Superior she flees to Sir Guy begging protection from his enemy, Sir Brian. Anon comes Sir Brian and challenges Sir Guy to combat for the Lady Rowena. Over his Tuxedo the doughty Sir Guy buckles his armor and goes forth to meet his enemy. He is not quite used to the weapons, and the armor impedes him. Off he strips it all, and with his fists fights Sir Brian. A few well directed blows to the solar plexus and the chin puts the armored adversary out of business. Then—he wakes up!

The dream is still vivid with him the following morning. It suggests a happy thought. Why not keep up the idea, masquerade as a knight of old and give the crowd a touch of "the good old times?" He is taken for a madman, but his grotesqueries serve to establish the fact that he is brave and that Sir Brian is a cowardly impostor. In the end he wins the fair Lady Rowena.

When Knights Were Bold, almost from start to finish is a scream. It must be confessed that the wit is dreadfully English, but its humor leaves nothing to be desired. There were ten curtain calls after the second act, and the audience was laughing so uproariously that you could scarcely hear the applause. There can be little doubt of the tremendous popularity of this piece.

As was said before, Francis Wilson has never been seen to better advantage. Without "guying" the part, he fairly romped through it, playing it on broad, farcical lines, yet with a sincerity at times which carried conviction. His support was unusually good. Pauline Frederick as the haughty Lady Rowena looked beautiful and acted with considerable skill. As Miss Isaacson, Margaret Gordon gave a brilliant performance, which stood out because of its variety and artistic excellence. Clarence Handysides as Rev. Peter Pottleberry exhibited a finished, sympathetic portraiture. Campbell Gollan, always a splendid actor, had a hard part as Sir Brian and portrayed it in a thoroughly satisfactory manner. George Irving as Isaac Isaacson, Augustin Duncan as Widdecombe, Joseph Allen as Barker, Edna Bruns as Lady Millicent, Ruth Barry as Lady Margorie and Elsa Garret as Alice Barker had small roles, but acted them well. The play was beautifully staged.

Lyric—The Lady from Lane's.

Comedy, with music, in three acts; book and lyrics by George Broadhurst; music by Gustave Kerker. Produced Aug. 19 (Broadhurst and Currie, managers.)

Singleton Seabright	Thomas Wise
Wayland Clingstone	Robert Peyton Carter
Arthur Gilbert	Percy Bronson
Lieutenant King	Walter Percival
Lord Choppentott	Lionel Walsh
Frost	William Barrows
Johnson	Frank Kelley
Florence Gilbert	Ida Hawley
Mamie Morris	Georgie Lawrence
Arabella Clingstone	Mrs. E. A. Eberle
Adelaide Foster	Truly Shattuck

Music and a new name have embellished the ten-year-old Broadhurst farce of The Wrong Mr. Wright until the piece seems a novelty to even the older playgoers. The younger generation—playgoing generations are measured by experience rather than by years—will enjoy the entertainment as a new sort of musical comedy with a vertebrate plot. The play was first given in New York in 1897, with the late Roland Reed in the principal role, and for several seasons proved a successful vehicle for that comedian. Instead of allowing it to experience stock and repertoire presentation, the author has kept it on the shelf for several years and brought it out when needed. This is the fourth attempt already this season to put musical plays on a more rational basis, where consistency of plot is made, relatively, of as much importance as songs and chorus girls. With the present examples of The Lady from Lane's, The Alaskan, The Time, the Place and the Girl and A Yankee Tourist in mind, one might almost prophesy a rejuvenation of the old type of entertainment once known in France as "vaudeville," an entirely different thing from present day vaudeville. But until that arrives one may welcome any approach toward it.

The Lady from Lane's has many of the best qualities of popular musical comedies, and, besides, good, steady fun of the enjoyable farce kind. A close-fisted millionaire, Singleton Seabright, goes to Old Point Comfort in pursuit of a forger, in the hope of capturing the criminal and securing the reward. A female detective becomes convinced that the victim of the theft is the criminal, and proceeds to make him fall in love with her. With the awakening of affection Seabright becomes generous and open-handed to a fault, and hopelessly convicts himself in the eyes of the detective. She finally, but much against her own wishes, has him arrested, and his attempts to explain his own identity are frustrated by previous attempts to hide it. Matters are made clear at the end, and the millionaire and detective agree to join forces. A maid masquerading as her mistress, a silly ass of an Englishman, an old college chum of Seabright, and a long past sweetheart of the millionaire add to the complications.

Thomas Wise is so completely good in roles of middle age Lotharios that comment on his work in the character of Seabright would be superfluous. It is almost impossible to discover fault in his acting, and certainly it would be ungrateful to try. He can afford so much genuine pleasure that one feels like thanking him personally for the favor. Truly Shattuck as Adelaide Foster makes a handsome and very clever detective and plays the part in excellent spirit. Mrs. E. A. Eberle as the aged maiden, Arabella Clingstone, is very good, and Georgie Lawrence makes a pretty and pert maid of Mamie Morris. Ida Hawley does her best with the rather colorless role of Florence Gilbert, Seabright's niece. Robert Peyton Carter is excellent as Wayland Clingstone, even to doing a, for him, unusual song and dance. Percy Bronson plays Arthur Gilbert satisfactorily, and Walter Percival does equally well with the role of Lieutenant King. Lionel Walsh as Lord Coppentott gets all the possible comedy out of the character. The character of "Front," who runs the hotel, is well placed in the hands of William Barrows. Frank Kelley adequately plays the small role of Johnson, a detective. The chorus is composed of good looking young women, well trained.

Among the songs that catch the fancy of the audience are "That Really Was a Lovely Place for Me," sung by Miss Lawrence; "It Takes a Woman to Catch a Man," by Miss Shattuck; "My Old Rocking Chair," by Mr. Wise; "I Met My Love in a Restaurant," by Mr. Percival; "I Never Do It Now," by Mr. Carter Mr. Bronson and Mr. Barrows; "You, Just You," by Miss Hawley; "Correspondence School," by Miss Lawrence, and "The Sweetest Words That E'er Were Said," by Miss Hawley and Mr. Percival.

Fourteenth Street—Jessie Left the Village.

Rural melodrama, in four acts, by Langdon McCormick. Produced Aug. 19. (Mittenthal Brothers Amusement Company, managers.)

Jim Silverton	George D. Mackey
Jack Darlton	Harold Vosburgh
Richard Thornton	Ulysses Davis
Colonel Larabie	James H. Doyle.
Bud Baxter	Joseph Carter
Sleepy Si	Richard F. Freeman
Rev. Silas Flint	J. Jos. De Burgho
Dell Moreland	James J. Morrison
Blub Gallagher	Fred A. Church
Digby Green	Albert Holt
Percy Skimmerhorn	Phil E. Keeler
Ole Hansen	Konrad Morisen
Dan Morgan	Burr A. Miles
Abner	Louis F. Potts
Wilfrey Beldin	Harry O'Shea
Captain Joe	A. Heldman
Hiram	Henry Blank
Ezra	Edward Metius
Josiah	David Jones
Joshua	David Thomas
Chris	Arthur J. Tourangeau
Henry	Frank Hoyt
Wally	Edward Bergstrom
Jessie Moreland	Sophia Petrayed
Mrs. Skimmerhorn	Mary Davis
Winifred Winters	Margaret H. King
Judy	Lillian Rosewood

Jessie left the village—and you really couldn't blame Jessie. Any one would have left Green Corners—that was the name of the village—and forgotten in what State it was. Perhaps the rest of them had it in for Jessie because she could leave the village and they had to stay. There was the Rev. Silas Flint, the village parson, who looked as if an amateur printer had set up a brimstone sermon and the weather report and then had mixed the galleys, finally forgetting to make editor's correction. There was Mrs. Skimmerhorn, who some how made you feel that nature was thinking of the side show of a circus when she was born—then you mentally apologized to the circus for the inference. There was Judy, the village "cut-up" and "nobody's child," who had some sort of bronchial trouble which led to emotional lumpy throat. There was Blub Gallagher, a prize fighter reared on ox blood tablets, very chesty in zebraic sweater, whose method of conversation recalled a sick automobile. There was Digby Green, the storekeeper and "mare" of the town. There was a brass band—done after the manner of Rubens—that sounded like a musical dyspepsia. And these were not all. There were others. No, Jessie did quite right to leave the village.

Where Jessie made her mistake was in coming back to the village after she had gone away for a year, and "never told no one, no sir, where she had gone, and of course there was a man in the case." She just naturally went away—crime one—and she just naturally came back—crime two. No wonder the village greeted her with an "Oh, look who's here" raise to the eyebrows. Mrs. Skimmerhorn added six inches of hauteur to her stature, and with a "Thank Heaven, I'm not what you are," referred her to the parson. That gentleman in a kindly spirit worthy of the Inquisition gently chided Jessie, who turned upon him and gave him a sermon, which for an extempore thing was mighty fetching. She would stay in the village, and she would remain the dear innocent thing she is, and she would fight it out.

Jessie came back at a busy time. First place, Jim Silverton had just been elected sheriff—and Jim is on the level. That band of counterfeiters and murderers must be broken up and put behind the bars. He will do it if the criminal be his best friend, a daring statement, as proved by developments. For no sooner does he deliver himself of these heroics than he sees Jessie, whom no one will shelter, whom he loved a year before. Where has she been? Poor Jessie, asked so often, cannot reply. Yet she promises that some day Jim shall know. While they are speaking a shot is heard off U. R. A secret service man rushes in. A convict has escaped. "Shoot at sight!" he cues, and the chase is on.

All trembling, Jessie confronts the convict. What is between these two? It takes some time to get the story from the play, but it would be downright cruelty to keep the reader in suspense. This convict is Jack Dalton, and he had been sent to prison for the supposed killing of a man who had insulted Jessie. And now note where Jessie had been: she had been away helping Jack escape. This is only the bare outline of the story; more will appear anon.

Jack appeals to Jessie for aid. She hides him in the blacksmith shop. Enter the hero, Jim Silverton, sheriff. Quickly he scents the lair of the fox. Jessie appeals for mercy. No, he is the sheriff. "Come out!" he thunders. Out comes the convict. Startled, Jim draws back as he recognized Jack, for Jack had befriended Jim once, had loaned him the money to pay off the mortgage on the blacksmith shop. Now you see the pointed tensity of that remark of Jim's that he would put the criminal behind bars no matter if he be his nearest friend. It is a crucial moment in the thesis of love and duty. The man and the officer which combine to make Jim struggle for supremacy. The man triumphs, but is it not too late? The crowd is close upon them. There is only one way. Jim evidently remembers Gillette's Secret Service. "Shoot me!" he cries; "shoot me in the leg." And thus does Jack make his escape while the sheriff loses his first prisoner. Whether he got the shot or not isn't determined—certainly by the next act he had recovered.

The plot now thickens to a rich curdle. Only the barest outline may be given. A picnic at Wintergreen Grove—the scene of the second act—shows the conniving of the counterfeiters. Their apparatus hid in the powder house they will move to the good ship *Night Hawk*. One of these, the villainest villain of the bunch, seizes Jessie and would take her with him. For it was his brother whom Jack Dalton killed—supposedly. And where is Dalton all the while? Right here, down center, hiding in the trunk of the tree, and when the villains have struck Jessie upon the head, because she has heard all and knows that Dalton did not kill the man, and have thrown her into the powder house and lighted a fuse, out from his hiding comes Dalton. At the risk of his life he will save the girl! One attempt fails and then another. At last he is shot down, but the shot calls upon the scene manly Jim, the sheriff, who rescues Jessie and steals all Jack's fire and limelight.

There are three tense scenes in Act III, but the second is the thriller. It takes place in the engine room of the *Night Hawk*. The heroine is locked in the cabin. Jim, the hero, is bound to a rod. And the ship is about to blow up! Give up? Never! Painfully Jim stumbles over to the furnace, bends and twists over it until he has opened the door, then into the fire he plunges his hands and burns away the rope which holds his wrists. Freed, he confronts Villain One, who rushes at him with an ax. The fight is short and the world is rid of one scoundrel. Then quick to the rescue of Jessie! A plunge overboard and, the ship having stood the strain as long as it could, goes to pieces with a thundering report.

The last act shows how villainy is thwarted and virtue triumphs. Crime meets punishment and goodness gets its reward. Honest Jim, after his strenuous courtship, wins the lovely Jessie, who couldn't have been blamed for having left a village like that, could she?

Langdon McCormick is the author of the play. At the end of the third act there were many calls for him, but he seemed to lack the bravery of his hero and heroine, who were not afraid to face the audience. Whatever else may be said about Jessie Left the Village, it cannot be denied that it has action and that it held the audience. After the first few minutes it went with accumulating force which made one gasp to keep up with it. For a village, Green Corners certainly had enough doing to make it interesting for its most jaded citizen. To the author, too, must be accredited a considerable amount of invention. The trick of burning away the ropes by plunging the hands into the fire was clever. Also the basial idea was new and interesting.

In the enactment of this thrilling romance, George D. Mackey made the sheriff virile and strong, and played throughout with convincing restraint. As the heroine, Sophia Petrayed was winsome and appealing. Harold Vosburgh gave an excellent impersonation as Jack Dalton, the escaped convict, a rather difficult role, which he acted skillfully. The three villains were satisfactorily portrayed by Ulysses Davis, James H. Doyle and Joseph Carter. Fred. A. Church had a character part in Blub Gallagher and did it well. The Rev. Silas Flint, acted by J. Joseph De Burgho, was a good impersonation of an unctious hypocritical parson. Lillian Rosewood as Judy won the house, and was the recipient of a storm of applause. Mary Davis got a good deal of fun out of the small role of Mrs. Skimmerhorn, and Margaret King, as a manicurist, sang and acted well.

This week, The Singing Girl from Killarney.

New Star—The Cowboy and the Squaw.

Comedy-drama in four acts, by Joseph Byron Totten. Produced Aug. 19. (P. H. Sullivan, manager.)

Robert Westerman	Charles Bartling
Bud Hawley	Edmond Soraghan
Pete Raymond	Frank Dear
Ray Tarbell	Everard Lovett
Snaky Bill	J. J. Powers
Yaller Tail	W. J. Baxter
Ike Tartar	R. F. Sullivan
Texas Jake	Henry Clay Wilson
Richard Tompkins	Claude Gourand
Rustler Dick	J. Snoden
Ruth Tompkins	Marie Falls
Silver Heels	Dorothy Lyons
Bridget McGinnis	Elisabeth B. Chester
Prairie Wolf	Sadie Handy
Idaho Lil	Maud Gregg
Calico	By Herself
Buckskin	By Himself

A melodrama by Joseph Byron Totten, entitled The Cowboy and the Squaw, had its first New York production at the New Star last week. The scene of the play is laid in Montana, Western character and Western atmosphere are provided liberally, and the frequent popping of shotguns and revolvers punctuate every other sentence. Everybody "pops."

The adventures of Broncho Bob form the story of the play. He falls in love with Ruth Tompkins, a fascinating Eastern girl, whose father, Richard Tompkins, has brought her from Chicago to visit his Western property. She returns Bob's love, and her father does not frown on the affair. So all goes well with Bob and Ruth until Bud Hawley, who is an enemy of Bob's, abducts Ruth, after nearly killing her father, and rides off with her. Silver Heels, an Indian girl, follows the trail till they reach the Giant's Cave. Here she tries to rescue Ruth. Broncho Bob also has "hit the trail" after the villains, and with Bear's Tooth, Silver Heels' father, comes up in time to scare them away. He is captured by them later, however, and tied on a wild steer which is then turned loose. Silver Heels on a broncho chases the maddened beast and saves Bob from a frightful death. That ends his troubles for a while, and he and Ruth take the opportunity to get married. Bud Hawley drops in on them later with unfriendly intentions, but the bullet he intends for Bob kills Silver Heels instead. He and his gang are then rounded up and treated to hempen neckties.

Marie Falls as Ruth Tompkins was clever and sprightly, while Elizabeth B. Chester as Bridget McGinnis pleased her audience mightily with a much appreciated brand of humor. R. F. Sullivan as Ike Tartar made somewhat of a hit in Act I. The role of Silver Heels, the Indian girl, won much applause for Dorothy Lyons. Her ride of the broncho was well done, considering the state of her wrist, but it would look more realistic if she bent well forward on her saddle. Bud Hawley, the bad-hearted cowboy, was rendered with considerable skill by Edmond Soraghan, while Charles Bartling was exceedingly popular with his breezy sketch of Broncho Bob. Scenic effects were good, especially noticeable in Act III, scene 3.

This week, The Great Express Robbery.

Fifth Avenue—The Village Postmaster.

Last week was "Mrs. Spooner week," and The Village Postmaster was the play. Mrs. Spooner appeared as Mrs. Charles Gibbs, and her performance gave great pleasure to her many admirers, especially the faithful ones from Brooklyn, who are still loyal to the woman who was responsible for many a happy, care-free evening for them during her tenancy of the Brooklyn Bijou. Edna May Spooner gave a sympathetic performance of the part of Miranda Huggins, the postmaster's daughter. Edwin H. Curtis, as the postmaster, gave an excellent delineation of that quaint character. Augustus Phillips played John Harper capitally, and his love scenes with Miss Spooner were well acted. Olive Grove as Samantha Huggins, Jessie McAllister as Louisa, Eleanor Wisdom as Hattie Burley, and Agnes Mark as Letitia Bean gave good character delineations of village types, while Josephine Fox made the character of Mary Barden stand out effectively. Harold Kennedy as the bad boy, Ben F. Wilson as Ebenezer Todd, Arthur Evers as Ben Deane, W. L. West as Caleb Springer, Walter D. Nealand as Silas Toner, Thomas Sheeley as Jim Pennell, and Percy Challenger as the mail carrier completed the cast. In the second act Jessie McAllister sang "Under the Weeping Willow Tree," composed by Harold Kennedy. This week's play is Hearts Aflame.

Harlem Opera House—Prince Karl.

Byron Douglas began an engagement last week as stock star, appearing in the leading role in Prince Karl, the diverting little comedy in which Richard Mansfield scored one of his first successes. Mr. Douglas made an extremely favorable impression upon the regular patrons by his easy, natural performance of the Prince who falls so desperately in love, and his charms for being established as a genuine Harlem favorite are very good indeed. With William J. Kelly and Paul McAllister out of the way it should be easy running for Mr. Douglas. The matinee girls in Harlem are very numerous, and it was a wise move on the part of the management to engage Mr. Douglas. George Howell was excellent in the eccentric part of Spartan Spotts, and William C. Carr was good as A. Cool Dragon, the Chicago lawyer. Harmon MacGregor won laughs as Howard Algernon Briggs, and Charles Seay made a hit as Markey Davis, the hotel proprietor. Henriette Browne gave a painstaking performance as Mrs. Lovell, the charming widow, and Emilie Melville as the mother-in-law was appropriately domineering. Louise Brunelle was engaging as Alicia Lowell, and Louise Randolph played Janice cleverly. C. Waldo Emerson, George Manning, and Ralph Irving played the other roles. This week's attraction is An American Citizen.

Harlem Music Hall—The Husband (?)

The second week's offering by the Pekin Theatre Stock company was a farcical musical comedy, The Husband (?), book and lyrics by Aubrey Lyles and Flournoy Miller and music by Joe Jordan and James T. Brymn. Resembling an old-fashioned minstrel after-piece, the play pleased fair sized audiences and succeeded in arousing much merriment. The story deals with the misfortunes of Punk Willis, made a husband in spite of himself. His real wife and their many friends cause him more than one man's share of trouble before the end of the play. Some of the songs had a popular swing and were well sung. "Take Your Time," as sung by Harrison Stewart, is well conceived and set to attractive music. The cast was as follows: Punk Willis, Harrison Stewart; John Durant, Jerry Mills; Tom Jenkins, Mat Marshall; Arthur Voss, J. F. Mores; George Overstreet, George White; Dishrag George, Charles Gilpin; Ice Cream Jimmy, Ras Jones; Pigankle Charlie, Charles Foster; Ruth Overstreet, Lottie Grady; Alice, Jennie Ringgold; Clara, Beulah White; Rose Joyce, Nettie Lewis; Mrs. Overstreet, Oma Crosby; Hannah Willis, Pearl Brown; the Cook, Madeline Cooper.

This week begins the regular burlesque season at this house, Clark's Runaways being the attraction.

At Other Playhouses.

HUDSON.—The season at this house will open on August 29 with Robert Edeson in Classmates.

BLANEY'S LINCOLN SQUARE.—S. Miller Kent in Raffles was the attraction here last week, Mr. Kent giving an excellent performance of the title role. Roydon Erlynne played Captain Bedford, and the rest of the cast was good. This week, Red Feather, with Cheridah Simpson.

THALIA.—The Life of an Actress was the bill here last week, attracting large houses. This week, The Gambler from the West.

AMERICAN.—Convict 999 played at this house last week to large and pleased audiences. This week, Edna, the Pretty Typewriter.

CRITERION.—Hattie Williams in The Little Cherub ended her engagement here Saturday night, to make way for The Dairymaids, produced last night.

YORKVILLE.—The season at this house opened last night with Nat M. Wills in A Lucky Dog.

AERIAL GARDENS.—The Honeymooners closed here last Saturday night, after a run of twelve weeks and seventy-two performances.

GRAND OPERA HOUSE.—The Boys of Company B, with John Barrymore in the leading role, opened the season at this house Saturday night, Aug. 24.

NEW AMSTERDAM.—The season at this house began last night with the production of The Round Up.

METROPOLIS.—William H. Turner, in His Terrible Secret, opened the season at this house last night.

OLGA NETHERSOLE'S PLAYS.

Olga Nethersole will present four new plays during her engagement in the Astor Theatre, beginning in February. As a double bill she will offer Paul Hervieu's new play, The Enigma, followed by a dramatic version of I Pagliacci, made for Miss Nethersole by Charles H. Brookfield. Selections from the Leoncavallo opera will be given in connection with the play. The Awakening, another new play by Mr. Hervieu, will be Miss Nethersole's first offering at the Astor. The fourth in her series of plays will be Mr. Louis N. Parker's version of The Rival, made from the French. Miss Nethersole will sail from Liverpool on Aug. 29.

WEBER'S NEW MANAGER.

L. J. Rodrigues has been engaged as manager of Joe Weber's Music Hall for this season. Mr. Rodriguez is a manager of wide experience, having directed during the past twelve years the tours of Julia Marlowe, Richard Mansfield, Charles Frohman's Empire Theatre company, and several of Charles B. Dillingham's enterprises. The name of the new burlesque, now in rehearsal, which will be presented in New York on Oct. 7, has been selected. It will be called Hip, Hip, Hurrah.

JOHN CRAIG TO COME HERE.

John Craig, who for several seasons was leading man of the Castle Square Stock company in Boston and more recently lessee of the Globe Theatre in that city, has been engaged by E. F. Albee as leading man of the Keith and Proctor Stock company at the Harlem Opera House. He will make his first appearance on Sept. 2 in The Soudan.

ENGAGEMENTS.

Dale Devereaux has been engaged by Francis X. Hope to support Adelaide Thurston in The Girl from Out Yonder.

Wm. Forrest, with Ralph Stuart in Strongheart.

Mr. and Mrs. Charles J. Lammers (Katheryn Gorman) are with What Happened to Jones this season.

Joseph Redman, with the Shuberts for the new Casino revue, The Great White Way.

Allison Skipworth, by James K. Hackett for A Fool and a Girl.

Frederick E. Mortimer, the Colonel Mayor with the Western Under Southern Skies company, has been re-engaged for this season as stage director, making his fourth season with this company.

Viola Bancroft has recovered from her illness and is playing her old part of Stella Crofton again this season in the Western Under Southern Skies.

Nathan Aronson, for the part of Nathan Adler, with Daniel Sully in The Golden Rule.

John O. Hewitt, by Sweely Shipman company, as stage-manager for Anna Day in When Knighthood Was in Flower.

Gladys Arnold (Mrs. Edwin Pelby) by Charles E. Blaney, for The Sleepers.

Mabel Roebuck, Stephen Grattan and Frank E. Aiken, for The Thousand Candles.

Perla Landers and Waldman to play Clara in Dr. Jekyll and Mr. Hyde.

THE NEW YORK DRAMATIC MIRROR

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THE "MIRROR" ROSTER.

The first installment of the Mirror Roster of Theatrical Companies for the season of 1907-1908 is in preparation, and will soon be published. Blanks may be had at the office of THE MIRROR, and will be forwarded upon application.

TO CORRESPONDENTS.

The next number of THE MIRROR will go to press earlier than usual, as Monday, Sept. 2 (Labor Day), will be a legal holiday. Correspondents therefore are requested to forward their letters at least 24 hours in advance of the usual time.

TO ADVERTISERS.

Owing to the fact that Monday, Sept. 2 (Labor Day) will be a legal holiday, the next number of THE MIRROR will go to press earlier than usual. Advertisers, therefore, will please note that the form embracing the cover pages will close at 3 P. M. on Friday, August 30, and that no advertisement can be accepted for the final forms later than noon of Saturday, Aug. 31.

AS TO CRITICS.

AT some time, no doubt, every person engaged in a vocation that projects its practicers into the public gaze, has a grievance—or imagines a grievance—against other persons, who, by virtue of their own vocation, must review or criticise the work of those in the general eye.

Your politician has his grievances against writers on the press who may bear him no malice, yet must criticise his acts. And financiers and other public men outside of the arts from time to time develop what are nowadays called grouches against those whose function it is to take account of matters in which they are relatively concerned. The politicians, after some experience, however—and this is also true of financiers and others engaged in material matters—learns that it is better not to take notice of criticism, and particularly not to resent it.

It is but infrequently noted that persons engaged in the practice of the arts go so far as to abuse those who are employed by custom upon legitimate opportunity to interpret the work of artists to readers, and assist the understanding of those who witness it by emphasizing its merits or pointing out its defects.

More frequently than other persons—perhaps because of their peculiar temperaments—musicians are prone to inveigh against their critics. But in music, as a rule—and the same is also true of the drama—the critic who does not show warrant for his work soon drops out of sight; whereas the critic whose judgment and knowledge of the subject are approved often survives those whose lacks or demerits he describes.

Few actors ever have had the temerity to question the legitimacy of proper criticism. Those who have questioned it usually have repented, and in their calmer moods, or under the influence of that wisdom which comes with long experience, have acknowledged their errors, and adopted the suggestions which proper criticism usually furnishes for the improvement of their work.

One or two London actors, misconceiving the relative positions of the player and the critic, have in recent times attempted to read a lesson to those who write about them and their work. The results invariably have saddled the actors with a reputation for bad judgment that they since have been industriously attempting to live down.

The recent declaration of a young American actor that critics are venal, and that a good dinner or like attention to them will secure their warm indorsement, will probably turn out unfortunately for its maker. Long practice of a vocation—and this is true of genius itself—alone can give that clarity of intellect which relegates even a pronounced and irritably conscious ego to its proper place in the universal economy.

STRANGERS WITHIN THE GATES.

UNUSUALLY early openings in New York theatres have been favored by unusually large audiences, and this without particular reference to the quality of the offerings.

It was natural to expect a slump, after original curiosity had been satisfied, in those theatres whose managers had the courage to begin their seasons early in August, with weeks of possible Summer weather ahead, for such are the vagaries of the New York climate that it is not unusual to experience hot weather even during the early weeks of Autumn. The atmosphere, however, has almost steadily favored the theatres, an almost unprecedented succession of cool evenings having marked August thus far, with no immediate prospect of an unfavorable change.

The weather, however, could not alone have assured the success of the theatres bidding for favor at an exceptional season, and this leads to the noting of a remarkable condition in the metropolis. As everyone knows, New Yorkers, for the most part, are not at this time in New York. Tens of thousands of them, enjoying Summer leisure, are at their country homes or scattered among the series of resorts near and far. Even the thousands, natural patrons of the theatre, that do business in some fashion here throughout the Summer, curtail their business hours and take early boats and trains to join their families at night, and have no thought of the theatre, to which they turn only after the regular season is well under way.

Who, then, are the thousands that are nightly seen at the theatres? An expert observer at once will conclude that they are strangers—tourists—persons who, living in less active centres, look upon New York as the greatest and most satisfying resort on the continent in the Summer. For years it has been recognized as a fact that New York during the vacation season increasingly attracts people from all points of the compass and the most remote places. Yet this year the host of visitors has been so great and so continuous that by comparison their presence before has been hardly marked. In most other American cities the mere presence of a large special convention of persons at once changes the moving aspect of things. In New York half a dozen such gatherings would literally be lost to attention. Yet so vast is this Summer throng of strangers that it takes from the more frequented parts of New York their usual appearance as to population, and the thousand-and-one devices to assist "sight-seeing" are inadequate to cope with the curiosity of the crowd.

During the day, these tens of thousands—probably hundreds of thousands at times—swarm the city to inspect its manifold wonders. Tireless, in the evening, they people the theatres, anxious, among other things, to go back home as original witnesses of plays that later—sometimes much later—will visit their own localities.

PERSONAL

FITZ SIMMONS.—Above is the latest photograph of J. J. Fitz Simmons, a handsome young man, and an exceptionally clever actor of juvenile parts. He will leave soon for Chicago, to join the Bush Temple players.

LIPMAN.—Clara Lipman returned from Maine last Wednesday, bringing with her a new comedy, in whch she will appear under Shubert management in December.

FISKE.—Harrison Grey Fiske has returned from a three weeks' vacation, which included a visit to the home at Cornish, Vt., of Percy MacKaye, author of Sappho and Phaon, in which Bertha Kalich will appear.

CONQUEST.—Ida Conquest will be leading woman for David Kessler in The Spell, instead of Amber Lawlord, who was originally engaged for the position.

NILLSON.—Carlotta Nillson will return to the management of Walter N. Lawrence this season and resume her role of Rhy Macchesney in The Three of Us, for a tour of the larger cities.

BARRYMORE.—Ethel Barrymore will begin her season late in September in Her Sister, a new play by Clyde Fitch and Cosmo Gordon Lennox. Miss Barrymore is now resting in Massachusetts.

NAZIMOVA.—Madame Alla Nazimova will open her season at the Bijou Theatre on Sept. 2, in Comtesse Coquette, instead of The Master Builder. The Ibsen play will be put on three weeks later.

RUSSELL.—Annie Russell will appear at the Astor Theatre late in the season in a new comedy by Marion Fairfax.

WALSH.—Blanche Walsh will continue to play the Clyde Fitch melodrama, The Straight Road, this season, but will not appear in New York. She has returned to the city for rehearsals.

MARION.—George Marion, who has been stage director for Henry W. Savage for years, has been engaged for the coming season by Florenz Ziegfeld, to stage this manager's productions.

JACKSON.—Ethel Jackson returned to New York last Thursday on the *Deutschland*. She is to be prima donna in The Merry Widow.

GRIFFIN.—Gerald Griffin, rejuvenated and buoyant, after his long Summer vacation spent at Maranacook, Me., and Lake Sunapee, N. H., returned to New York last week, to begin rehearsals with E. J. Connolly in Marse Covington. While at Maranacook Mr. Griffin made a record catch, by landing a salmon weighing over ten pounds.

TURTON.—John E. Turton, secretary of the Canadian Theatre Managers' Association, was in New York last week on important business, and left for Montreal on Saturday.

SHATTUCK.—Truly Shattuck, her automobile and her chauffeur were held up for speeding at Flushing, L. I., Sunday afternoon and taken to the police station, where Miss Shattuck gave bail for the chauffeur's release.

ALDRICH.—A movement is under way to establish a permanent memorial to the late Thomas Bailey Aldrich at his boyhood home in Portsmouth, N. H.

VAN DEN BERG.—Jose Van den Berg will conduct the opening performance of his opera season at the West End Theatre next Saturday night, when Martha will be presented.

DORO.—Marie Doro arrived in New York last Sunday, after a three months' stay abroad. She will begin rehearsals of The Morals of Marcus at once.

SCHEFF.—Fritzi Scheff will leave the Adirondacks the latter part of the week to begin rehearsals of Mlle Modiste, which will open at the Knickerbocker on Sept. 9. Madame Scheff has been in the mountains since her return from Europe, about a month ago, and has entirely recovered from her recent illness.

LETTERS TO THE EDITOR.

An Open Letter.

To the Editor of THE DRAMATIC MIRROR:

SIR.—An American player recently returned from Europe has been making such remarkable statements regarding the critical fraternity that I consider the time ripe for a reply.

I most sternly protest against Arnold Daly's statement that a dramatic critic's judgment may be influenced either through his stomach or his prejudice. With Mr. Daly's statement that he does not intend to send opening night seats to critics I have nothing to do, for that is a matter purely of business judgment, although I should like to say in parenthesis, that foreign stars who have tried this method of suppression have signally failed in their efforts. But this player's statement that critics are unfair, that they use their gastronomic functions, instead of their intelligence, in forming their judgment, is a libel and ridiculous and undignified on its face.

I know from experience that critics, some of whom have been good enough to like my work, and others equally honest and fair who have not agreed always with my viewpoint, are eminently just, usually temperate in speech and always honest. Although often I have not agreed with the opinions of newspaper writers, in all my career I have found only two instances when I could honestly take umbrage at the remarks of critics, and even in these cases my attitude could not be considered an attack on their honesty.

As for Mr. Daly's statement that Sir Henry Irving gave "these irresponsible assassins of the pen plenty to eat and plenty to drink, thus proving that their brains were in their stomachs," I have only the deepest contempt. Sir Henry Irving was a great artist, a great actor, a great man. He never would have dared, or have sought to have demeaned his own art or the world of letters by resorting to a policy as banal as it would be detestable.

Was it not Hazlitt, the great language vivisectionist, who certainly knew what he wanted to say and how to say it, who once remarked: "Though critics differ as the North Pole from the South, still may they be honest, for after all difference of opinion does not make criminal intent," or words to that effect?

I do not appear as a special pleader for dramatic critics or the newspaper guild in general, but I do earnestly consider that it were a great injustice to let Mr. Daly's sentiments, as well as his statements, go unchallenged. I remain, sir, yours sincerely, WRIGHT LORIMER.

A Playwriter's Suggestion.

To the Editor of THE DRAMATIC MIRROR:

SIR.—The utterly inadequate provisions of the present copyright law for the protection of unpublished dramatic scenarios, and in fact for even the completed MSS of plays, has led me to propose the following articles for incorporation in the revised copyright law bill coming up in Congress this next session.

Therefore I present to all the acted and unacted playwriters of this country the following outlined suggestion, and request that they will write me, care of THE DRAMATIC MIRROR, their views and suggestions regarding the same, that I may revise the articles before I present same to the Committee of Congress having charge of the copyright bill.

By carefully reading the following articles it will be shown that a playwriter may copyright and fully protect as many plays as he may desire to use, whether completed or otherwise, for consideration among the managers and actors of this country, and not be compelled to agree to publish or produce the said plays in return for any copyright protection:

Specifications for the clause relating to the copyrighting of unpublished outlined dramatic MSS or scenarios:

I. That a Scenario consisting of: A, The title in full of the dramatic composition; B, the cast or list of personages employed in the play; C, the acts described scene by scene; D, a complete outline of the action, plot or theme, giving the principal incidents and the climaxes or finales act by act, but not necessarily using the lines spoken in the said play. Be prepared with two carbon copies thereof.

II. And that the said scenario be forwarded to Washington with specified fees, and entered as a bona fide copyright, for the author's benefit, giving him absolute rights in said title, plot, etc., to the end that any use of same, constitute an infringement without the author's written consent to produce, and that a fine of five hundred dollars (the half of which shall be paid the person holding said copyright) for the first offence be levied on any person or persons using said title, plot or scenario (though thinly disguised by a slightly altered title) for any purpose whatsoever, and that an additional fine of one thousand dollars be levied for each added offence in the way of public productions through the medium of actors, scenery, costumes, etc., upon the stage of any theatre, hall or auditorium (the half of which sum to be paid as stated above).

III. And that the said scenario shall become a copyrighted article, regardless of any further use that may be made of it, and without the necessity of printing, publishing, writing, typewriting, acting upon a stage, or reading before one or more persons in public or private; and that the author may place upon typewritten copies of said scenario the announcement of copyright, etc., with the right to sell, act or produce in any way he may elect.

IV. And that the scenario does not promise, guarantee or engage to produce the whole, completed or finished dramatic composition or play whether same is written, or not at time of copyrighting the said scenario.

V. That when the play for which a scenario has been copyrighted is published or produced upon a stage, etc., the said completed play must be again copyrighted, according to the law now in force relating to plays and books.

MORTIMER DELANO DE LANNOY, Playwriter.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

KETTLE: Augustin Daly died June 7, 1899. Sir Arthur Sullivan died Nov. 22, 1900.

B. V. D.: The first operatic role played by Jessie Bartlett Davis was Little Buttercup, when Pinafore was given by the Chicago Church Choir company.

N. H.—(1) William E. Burton was born in London September, 1804. (2) John Brougham was born in Dublin May 9, 1810. (3) James Wallack was born in London about 1818.

BROOKE, Birmingham: Sowing the Wind was produced Jan. 3, 1894, with the following cast: Henry Miller as Mr. Brabason; W. H. Crompton as Mr. Watkin; William Faversham as Ned Annesley; W. H. Thompson as Lord Petworth; Cyril Scott as Sir Richard Cursitor; E. Y. Backus as Mr. Deakin; Viola Allen as Rosamond; May Robson as Mrs. Fretwell; Agnes Miller as Maud Fretwell, and Genevieve Reynolds as Bridget.

CANARD: Edmund Kean's last appearance on the stage took place on March 25, 1833, at Covent Garden. His son Charles was acting at the theatre and it was proposed that for the elder Kean's reappearance Othello should be given, the father to play the title-role and the son that of Iago. The scene was intensely pathetic, because the tragedian was so ill that he could scarcely stand. Before the play was over he broke down and had to be carried from the stage. By a strange coincidence almost the last words which he spoke on the stage were:

"Farewell; Othello's occupation's gone."

T. R. T.: Mrs. Siddons did not make her first London appearance in 1872. On Dec. 29, 1775, The Merchant of Venice was given at the Drury Lane. The role of Portia was portrayed "by a young lady, being her first appearance." The young lady was Mrs. Siddons, and so far from being a success she was a lamentable failure, not only in this role but in others which she tried. She had previously appeared in the country, and so great was her failure that she again went back to the country. She did not return to London until Oct. 10, 1872, when she, of course, proved almost a sensation. For her reentrée she played Isabella; or, The Fatal Marriage. The following year she appeared as Lady Macbeth, which afterward became her most famous role. During her first appearance the Drury Lane was under the management of Garrick, but by the time of her reappearance it was under the control of Sheridan.

ROSE W.: May Robson was born in Australia. She was educated in Paris, England and Belgium. Through reverses she was thrown upon her own resources, and for a time made her living by painting and china decorating. She had had no training for the stage when she applied for her first dramatic position. She made her debut in a small part, Lily, of a melodrama called The Hoop of Gold. She was then engaged for the Madison Square Theatre Stock company, where she remained three years, after which she came under the management of Charles Frohman. Some of her more prominent roles have been: Madame Pontcarré in Americans Abroad; Hon. Mrs. Tretnell in Sowing the Wind; Penelope Austin in The Fatal Card; Caroline Bloodgood in Are You a Mason; Madame Pompom in Make Way for the Ladies; Keziah in Lady Huntworth's Experiment; Mrs. Vokins in Lord and Lady Algy; Mrs. Wentworth Bolingbroke in His Excellency the Governor; Pagenta in Self and Lady; Madame Benoit in Bohemia; Miss Prism in The Importance of Being Earnest; Bundy in Gudgeons; Madame Rebat in Never Again; Poulette in The Conquerors; Agatha Pretions in A Woman's Reason; Amelia in Lady Bountiful; Mrs. Wheedles in The Councillor's Wife; Kitty in Gloriana; Emma in Nerves; Elizabeth Tudor in Dorothy Vernon of Haddon Hall; Princess Aline in It Happened in Nordland; Mrs. Meade in Cousin Billy. Last season she was with Frances Wilson in The Mountain Climber.

THE USHER

The proper pronouncing of words always is an interesting matter with reference to the stage, as well as in—and more than in—the ordinary contacts of life.

In fact, the stage should be the one great educator in rhetoric, for it affords the best opportunity to reach the public. In France the stage is looked to for perfection in this as well as in other matters of conduct; but both in England and this country there is too much slipshod or ignorant treatment of a language that, of course, has its solecisms of accent peculiar to both countries.

Slightly apropos of this subject is an incidental communication to THE MIRROR by its highly esteemed contributor, W. J. Lawrence, of Dublin, Ireland.

"Here is a curious point," says Mr. Lawrence, "that may have its measure of interest relative to the pronunciation of words. Country folks in Ireland always speak of America as 'Americky,' and are generally laughed at by the so-called 'educated' for so doing. Even the cultured Englishman fails to recognize that archaic pronunciations which Thackeray, for example, was good enough to stigmatize as 'Irish,' are merely survivals of Elizabethan English. I refer to pronunciations like 'mate' for 'meat,' and 'bate' for 'beat.' Paddy still calls 'tea' *tay*, and Pope rhymed the word as so pronounced. All this by way of exordium.

"The other day, when making research in an old Dublin newspaper file of 1776 and thereabouts, I came across a ballad written apropos of the American War of Independence. Each successive stanza ended with the word 'America,' and in every instance it was rhymed as if spelt 'Amerikay.' That is to say, where the word would now be rhymed with 'Bah,' it was then harmonized with 'say' and 'pray.' The inference is that poor, illiterate Paddy is sticking to tradition in calling your great country 'Americky,' and it would seem also that in English speaking mouths that was the original pronunciation of the word. Indeed, I shouldn't be surprised to learn that in some parts of the States—say in New England—it still obtains."

In many parts of this country, probably, "America" is pronounced as Paddy pronounces it by persons not even remotely Irish. And it is pronounced in other ways. It is interesting to know the facts which Mr. Lawrence points out.

Theatrical managers will note with interest any development in the movement against billboards that has been in progress in various parts of the country for some time. In several cities drastic measures have been taken by local authorities to restrict the building of billboards or to abolish them altogether.

In Buffalo for some time there has been an ordinance restricting the erection of billboards exceeding seven feet in height. One billboard company has been fighting this ordinance. In a suit which it brought Judge Hazee, of the United States District Court, recently handed down a decision holding that the ordinance is a valid exercise of the city's police power and that its enforcement does not interfere with constitutional rights.

Beyond this, Judge Hazee declares that a judgment in a State court rendered against the billboard company is a bar to the maintenance of the suit in the Federal court, and is one to which the Federal court is bound to give the same effect as the State courts would give it.

The Chicago *Inter-Ocean* prints a special cablegram which says that a new revolving stage, invented in Germany, that can be fitted to the existing stage of any theatre, "will probably find its way shortly into several London playhouses and music halls."

For the music halls, the cabler says, the device "appears to offer great advantages, for by means of it four or five scenes can be set, to be used in turn. For sketches and variety acts to follow each other in quick succession the new stage, worked by one man, can effect a complete change of scenery in fifteen seconds."

The cost of the apparatus is about $3,000, and when not required for immediate use the whole paraphernalia—after the scenery has been removed—can be taken up into the flies in three minutes.

If this new stage is as practical as would appear from this, and its cost as inconsiderable, it would seem to be something that will appeal to managers.

At best, however, it appears as to convenience to be but an elaboration of the double stage idea developed by the late Steele MacKaye at the Madison Square Theatre in this city several years ago.

A cablegram from Switzerland the other day gave an interview with Heinrich Conried, who described some of the novelties of the New Theatre, about to be erected on Central Park West.

According to Mr. Conried, the stage of the New Theatre will embody "all the improvements now in existence in the best theatres of the world." This involves a large contract, and it is to be hoped that Mr. Conried's statement is literal.

"One novel feature I may tell you about the orchestra," said Mr. Conried. "I shall be able to touch a button and raise or lower all the musicians. I have noticed that if the violins and brass instruments are on the same level the latter are almost sure to drown the former. In the New Theatre the orchestra leader will be able to regulate that. All he has to do is to press a button. Down will go the horns, up comes the fiddles. Sounds funny, doesn't it? But I believe it will give wonderful results."

Truly, this is a symphonic arrangement of mechanism. By the way, there ought to be such buttons in some theatres, accessible to auditors, that would remove musicians *en masse* on occasion.

Hall Caine says the British drama is not dead, and he can give royalty totals to prove it.

THE DRAMA IN ROME.

INTERESTING NEW PLAYS AT THE BEGINNING OF A SEASON THAT PROMISES WELL.

The Redeemer—Eye for Eye and Tooth for Tooth—Goldoni's The Lovers Revived—Duse Receives a Gift from Frau Ibsen—A Theatrical Trust Formed — Ancient Theatre Discovered.

(*Special Correspondence of The Mirror.*)

ROME, Aug. 10.—There have not been many new plays during the past month, but those few have been successes; not great successes, but still successes. One of these, Eye for Eye and Tooth for Tooth, notwithstanding its gruesome title, is a graceful little sketch by Donna Bice Tittoni, the wife of the ex-Ambassador Tittoni, now Minister of Foreign Affairs in the present Italian Ministry. Eye for Eye and Tooth for Tooth will shortly be translated into English and some day perhaps may see New York.

My next important novelty is The Redeemer, by two young Milanese authors, who are working together for the second time. One of these young men is a brilliant and well-known journalist. He is also a poet and an amusing talker. He is at present much occupied with politics, but his greatest love is the theatre. The second of these young authors has written only one other play, The Reel, which was much discussed when first given in Milan. The Redeemer has met with favor in Milan and Leghorn. Here in Rome the last act was not an absolute success. One great fault with this piece is its ambiguity. It is not made quite clear who the Redeemer is, whether he is the Free-Thinker who gives his charities with a generous hand to all who need without respect to religion, or whether he represents the sorrow and mourning which enter Andrea's house and transform two of its souls, Andrea's son Fabio and Andrea's second wife, who from being a useless, flighty woman sees at last her mission and joins her husband in his great work.

As I have said, the piece lacks clearness. It also lacks movement and action. There are likewise too many and too long discussions in it. The authors, however, show that there is something more than "cackle" in them, for in the third act there is a scene which is full of dramatic power. In the second act, too, there is a fine situation, when grandfather, father and son meet and quarrel. Imperfect and defective though the play may be, it contains some remarkable scenes, and there is promise for the authors in the future. The parts of the grandfather, father and son were magnificently played and would have saved a much worse play. As it was, it was only the last act which did not please unanimously.

Almost every Italian reads Goldoni's plays, but they are rarely seen on the stage. When one happens to be given it comes upon the public as an agreeable novelty. This was the case when The Lovers was lately played at our Costanzi Theatre. It is certainly a delightful comedy, and it charmed and dazzled the public. Every scene was cheered, and the artists were called before the curtain at the end of every act and sometimes during the acts. The play is a little marvel in its way. Time cannot dim its charm, grace and gaiety. The prima donna's part is a most difficult one, for she must pass from laughter to tears in quick succession. She must also be full of feminine contradictions, jealousies and coquetteries. It is one of the most arduous parts of the whole Goldonian repertory, so full of contrasts it is.

He or She is a broad farce. A young fellow, Ernesto by name, has been registered at his birth as Ernestina, which makes, as far as nomenclature goes, a woman of him. So when he applies for his papers in order to marry the municipal authorities refuse to marry two women. It takes two months to rectify such an error in the municipality books. Fortunately for the audience, the bridegroom elopes with his wife in an automobile, and that brings down the curtain.

Testoni produces on a new comedy for September. It has the alluring title of The Model, and Martoni is to be the model. It is a comedy, not a drama or a farce, simply a comedy in the true sense of the word. It is also a kind of satire upon the present exaggerations of charities of all kinds. Testoni says that seeing the humorous side of some of these fashionable charities, he has made them the theme of his comedy. "Far be it from me," he says, "to touch a true and holy charity. On the contrary, my little comedy is a song of praise to real charity. The model is a young Matchiavelian sculptress. There are only a few characters in the piece.

Trevesi has also written a new play, a drama, with the title of The Martyrs of Work. Rovetta likewise is writing a new play in three acts for the permanent theatre of Rome. He has not, however, yet settled on a title for this play.

Duse has received a very poetic gift from Ibsen's widow. According to Ibsen's dying wish, his grave is sown with brilliant flowers. The widow made a basketful of these and sent them to Duse. A friend writes to me from Christiania that some little jealousy is felt there among the artists that an Italian actress should be chosen for this gift instead of a native one.

An ancient Roman theatre has been discovered in Turin, close to the Royal Palace. Part of it is under the street that is being built to the palace and part is under a piece of land out of which the royal administration intends to form a garden. The King will probably allow these interesting ruins to remain uncovered, that they may always be seen by students of archæology. Photographs of the ruins have been sent to the King.

The great American prima donna, Katherine Caryina, gave a musicale in her beautiful hotel before she left Rome. She delighted her friends by singing in English, French, German and Italian, with a perfect pronunciation in each language. One of the best pianists in Rome accompanied her. It is hoped that she will return next Winter.

A great uproar has been raised by the rumor that Paganini's famous violin was being worm-eaten. The press took the matter up and the violin was visited. It was found to be in good condition under a glass case, in the public archives. It is shortly to be placed in the municipal museum, where it will be on view for everyone to see.

Another great uproar has been raised, respecting a rumor that there is to be a Theatrical Trust in Italy. Signor Riccardi, who is one of the principal promoters of this Trust, says that it is not a Trust at all but only a Combination. Seven different companies have already joined this Trust or Combination. These companies are: Novelli, Zacconi, Talli, Sichel, Benini, Mariani and Grammatica. The Trust assures these companies a certain sum *per annum*; the surplus goes to the Trust. Each company may choose its own repertory and in this choice, the Trust has no right to interfere. The Italian Society of Dramatic Authors has a Lecture Committee, whose duty it is to read all plays submitted to the Society, and to choose two or three of the best, and have them played and paid for. Now, the Trust offers to come in to aid young authors, by securing the performance of their plays. The Trust has already two theatres of its own: one in Turin, and another in Genoa. A third theatre is being built in Turin. But that will not be ready before another year. Italian authors should rejoice, for this Trust has already ordered new plays for the next three years. There are six hundred theatres in Italy. As yet the Trust owns only three of these, though it commands seven companies—the very best and most important in Italy.

Altogether, this Italian Theatrical Trust seems to be more favorable than otherwise to dramatic companies and to dramatic authors, especially to Italian dramatic authors. We must, however, wait for the working of it before delivering final judgment on it.

S. F. Q. R.

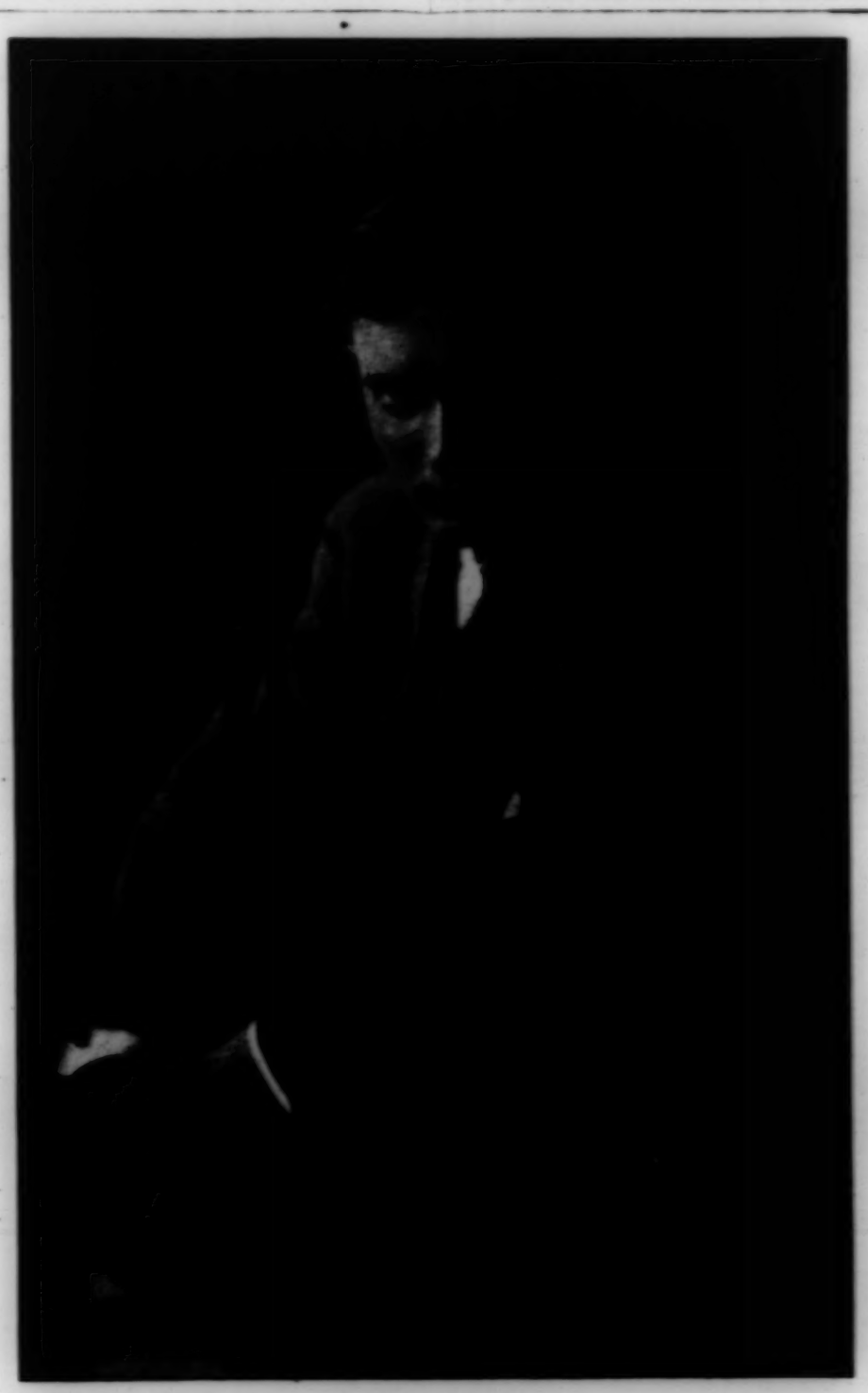

Photo Frank C. Bangs.

EDGAR SELWYN.

McVicker's Theatre, Chicago, opened its season on Saturday with an audience that taxed its utmost capacity, greeting with enthusiasm the debut of Edgar Selwyn as a star. He made his first appearance there in the De Mille college Indian play, Strongheart. Since Mr. Selwyn appeared in Chicago a number of years ago unknown and unheralded as Tony in Arizona, it has been the confident prediction of Chicago theatregoers that he would ultimately return assuming stellar responsibility, and an unquestionable success seems to justify the theatrical judgment of his manager, Henry B. Harris. Strongheart was well established by Robert Edeson, and it had a performance at McVicker's not only notable for the excellence of Mr. Selwyn's acting but also for the superior standard of the general ensemble. As the young Indian chief who has been given a broad view of civilization by Eastern schooling, who loves the sister of a college chum, who is suspected of treachery, vindicated and finally recalled to lead his tribe, Mr. Selwyn gave an illuminating impersonation; his conception varied from that of Mr. Edeson, and it was this marked diversion which emphasized his individuality as an artist.

NEW COMPANY FOR LORIMER.

John W. McKinney, who was recently engaged as business manager for Wright Lorimer's production of The Quicksands, has become Ernest Shipman's partner in the management of Mr. Lorimer. Mrs. De Mille has sold only her managerial rights in the company and retains all her other interests in The Quicksands. She will not permit her association with the company to interfere with her efforts to protect the rights of authors who deal with her.

CORSE PAYTON ROBBED.

Mr. and Mrs. Corse Payton, who are living at the Hotel Albany, were robbed last week of about $600 worth of jewelry. The property was stolen from Mr. Payton's room while he slept, though in the morning he found the door and the window opening on the fire escape both locked. The police are taking an active interest in the case, as this is said to be the second robbery of the same kind to occur in the hotel.

MRS. AGNES LAKE DEAD.

Mrs. Agnes Hickock, best known as Mrs. Agnes Lake, for years prominently connected with the history of the circus in America, and the first woman to own a circus, died on Aug. 21 at the home of her son-in-law, Gil Robinson, in Jersey City. Mrs. Lake's life was full of adventure and romance. She was born in Doehme, Alsace, in 1826. Her parents' name was Mersman. She was about three when they came to this country and settled in Cincinnati. When she was seventeen the Spalding and Rogers Circus came to Cincinnati, and in it there was a clown, George Lake, whose family name was Thatcher. An attachment sprang up between the two which resulted in an elopement.

With her husband Mrs. Lake traveled up and down the Mississippi and Ohio rivers, where the Spalding and Rogers Circus exhibited on one of the "old floating palaces." She soon began to work into the nomadic life, studied slack wire walking, and became one of the most expert in the business. For fifteen years she and her husband worked, saving their money, until Lake formed a partnership with Robinson which eventuated in the Robinson and Lake Circus. After three years this partnership was dissolved and each man started a circus of his own.

As an interesting side light it might be stated that the Robinson-Lake Circus picked up at Pontiac, Mich., a small boy who took the name of Bailey. From a humble position he worked up to be general agent of the Lake Circus. That same boy finally grew to be one of the biggest circus men in America; he was the late James A. Bailey, of Barnum and Bailey.

Mrs. Lake took an active part in her husband's venture. She not only gave performances upon the slack wire and rode spirited horses, but also helped out with the management. One of her greatest successes occurred in the early 60's, when she appeared abroad in Maseppa, a play which caused a sensation. When she returned to America she adapted this piece for the arena and produced it in the circus.

George Lake was shot down at Granby, Mo., by a desperado. His wife pluckily continued the management of the undertaking. Her régime proved highly successful. While traveling out West at Abilene she met James Hickock, known as "Wild Bill" Hickock, the United States Marshal. After a few months they were married. The fate of her second husband was as tragic as that of the first. He was assassinated by a man named McCall at Deadwood, S. D., in 1876.

Mrs. Lake had given up the circus business in 1873. Having amassed a fortune, however, she met with reverses during a panic and lost everything. She got a place with the Great Eastern Circus, where she and her daughter, whom she had trained, gave an exhibition in fine riding. She remained with this circus until about 1880, when she retired from the sawdust ring.

Mrs. Lake's life seemed inevitably connected with the circus. For example, a protégé of her husband was a young man named Cody. This young man afterward became known as Buffalo Bill. As a peculiar instance of the twist which events sometimes take, it was Colonel Cody who took Mrs. Lake's daughter with his Wild West Show to London. This daughter, Mrs. Robinson, rode before the Queen, who was so delighted with her performance that she sent her a bouquet of flowers.

Mrs. Lake would have been eighty-one years old Friday. She died of infirmities due to old age.

TELEGRAPHIC NEWS

CHICAGO

The Red Mill—Artie Makes a Hit—The Cat and the Fiddle—Theatre Gossip.

(Special to The Mirror.)

Chicago, Aug. 26.—Montgomery and Stone are the hit expected in The Red Mill at the Grand Opera House, a handsome production full of good music and good fun and humorously pleasing to the audiences and critics, with possibly one exception among the latter. The theatre has been full at all performances, and the telltale line of prosperity is seen daily coiling itself from the box-office window about the lobby. Ethel Johnson is attracting merited special attention as a soubrette and a graceful dancer. She has especial ability to deliver humorous lines. The thrilling rescue effect with the windmill is as big a hit here as in the East. The two stars evidently lose nothing by being seen in totally different roles from the Scarecrow and Tin Man and probably create more laughter in The Red Mill than in The Wizard of Oz. Edward Begley makes the burgomaster an excellent character, and Charles Dog is a genuinely funny sheriff. David L. Don makes Willem a successful part, and Stanley Hawkins sings well and looks handsome as the sailor lover. Claude Cooper makes a good impression as the English solicitor, and Neal McCay is clever in make-up and interpretation of the Governor. Aline Crater is exceedingly ingratiating, as usual, and Juliet Dika is a good French Countess, Julia Bruer as Gretchen is pretty, petite and appealing, and she sings nicely. Increasing public interest could probably keep The Red Mill at the Grand for a much longer time than its booking, and capacity houses are therefore likely to continue till the close.

Artie, George Ade's new play from his story of the same name, realized expectations at the Studebaker last week, and that is saying a good deal. After a tryout at South Bend the play was produced Sunday week, and it was apparent next morning from the reviews that another Ade success had been brought to light. The audience was enthusiastic and was seen going out with that peculiarly satisfied look of the cat that swallowed the canary. It had been fed with a palatable dramatic tidbit of excellent flavor. There were plenty of good laughs, numerous neat little sentimental scenes and many touches of nature. Artie is Chicago up to date, but the locale can be changed to New York, or Kansas City, or almost any large live Northern city with ease. Artie Blanchard, a young, slangy, good-hearted American of energy, "nerve" and "gall," is leader of a young men's Republican club in a certain ward, also a real estate clerk at $14 a week. He goes to a dance gotten up by a labor union and virtually introduces himself to all the girls, including the pretty daughter of President Carroll, of the union. He falls in love with her and rouses the jealousy of a big grocery clerk, who thought he was going to marry her. This chap constantly threatens him with great personal violence till the last act, when he surrenders. In the meantime Artie has become a frequent caller at the Carroll cottage, in a street of a workingman's home district. While calling one day surveyors appear, and Artie sees a scheme to extend the elevated railway over the property thereabouts. He buys six lots and houses in the neighborhood, on the line of extension, for nothing but a gold watch. Five hundred dollars from a rich uncle helps him in a pinch. Artie's employer discovers that he, virtually his office boy, is the man who has blocked the purchase of the needed land for right of way and discharges him for stealing office secrets. The vote of the prospective new alderman of Artie's ward is needed for the extension franchise, and Artie's old employer is forced to deal with him, as he holds the key to the ward situation. The real estate dealer then allows Artie to make a profit of $12,000, exonerates him and enables him to win back Miss Carroll, who has been estranged by his apparent disgrace and double-dealing. The first act is in Germania Hall while the dance is being given. The second shows three separate set plain two-story houses, all alike. They abut the street without a fence. The action is on the stoops, in the houses, first and second floors, between the houses, and in the street front. The surveyors appear, and a genuine street piano with an Italian man and woman are brought on for the lively climax. The third act is in the real estate office. The last act has a setting as novel as the second. It gives a houseless view on the edge of the city of a typical platted "addition" to "boom" sales of lots. Looming high among little trees in the center and standing before a big wheat field is a sign announcing in impressive letters, "Grand Avenue." The mute point gets a round of applause. Mr. Ade, except in the first act, has attended to his dramatic knitting well enough and brightened almost every minute with wit or humor. The last act is surprisingly good and ends very neatly. Laurance Wheat is the right man for Artie, in fact just as right as Maclyn Arbuckle was for The County Chairman, and in a short time will have Artie as finished a creation as the now famous hero of Indiana politics. Artie is sufficiently alert and not too flippant. He is a naturally bright chap as Mr. Wheat plays him, who engages and holds the sympathy of the audience, while it laughs at his "nerve." Joseph M. Sparks does Carroll in a way that approaches most interestingly near perfection. The character is quickly recognized as typical, natural and substantial. It is a fine example of the real art of acting, where player sinks and the assumed being appears instead. Joseph Brennan's personality fits the virile part of Burleigh, the brusque, cigar-chewing real estate dealer, nicely, or Mr. Brennan fits himself into it with rare skill and judgment. Anyhow the result is another real character, as well as a good, strong one. Hale Norcross does the mild part of Roscoe Miller, Artie's best friend, sufficiently well, and William Harrigan does Larkin, the young politician, very cleverly. Thomas H. Wilson, another recruit from The College Widow, in which his pinched feet made much of the fun, is a good choice for the grocery clerk rival of Artie, and does it without a single violation of what seems to be the proper way to play it. Vira Stowe is rather pretty and always pleasing as Mamie Carroll, and Grace Fisher shows talent and good training as the stage-struck girl. Rose Beaudet does Mrs. Carroll finely and amply. Louis R. Grisel does the grasping landlord sufficiently well. The cast includes Franklyn Burleigh as Mr. Hall, W. Nagel Barry as Mr. Sweeney, Frederick Wallace as Henry, Daniel Corse as Bradley, the surveyor; Jesse Keppler as the messenger boy, Grace Fisher and Virginia Milton as Susie and Lizzie Connolly, and Lily Griffith Barbour, Dorothy Douglas, Gwendolyn Valentine, Walter Ford, George A. Cameron, Albert Johnson, Herbert Cole, and James Stewart in minor parts.

Lincoln Carter's "great musical comedy trick spectacle," The Cat and the Fiddle, was produced at his theatre, the Criterion, last week. It was a scenic revelation chiefly, with a great deal of trick business, mostly humorous in effect, and much exceptionally good incidental music by Clarence E. Sinn. There are nineteen scenes, six in the first act, eight in the second and five in the third, as follows: On a farm; mountain scene, with spirit of the great owl; Egyptian cave, with the jar of the genii; deck of the *Diana;* cave of the water witches, and wreck of the ship in Act I; under the waves; tropical beach of Eyeland; exterior of fantastic castle; Hall of Ghosts; palace of Circe; priests' council chamber, and interior of Circe's palace, in Act II; street in England; room in a palace of genii; forest of the demons; fire altar before The Great Eye; the final transformation scene, airship and home. This long series of big and elaborate settings requires numerous dark changes. The novel locale is the Island of Eye, where mortals, through a shipwreck, meet immortal folk whose king and queen rule while the great Eye is kept open. To keep this eye open a beautiful girl has to be sacrificed every 100 years. Failure to make the sacrifice to the monstrous optic results in the restoration of the power of the genii with the return of the Cat and the Fiddle to the throne after being imprisoned 600 years in the caverns of the Catskill Mountains. A sweet girl from Kokomo starts on a voyage. A villain in absurd in the interests of the usurping rulers of Eyeland, and he, getting the ship in range of the Great Eye wishes the boat to sink, and it does. The intended sacrifice is rescued, but so are others, through the aid of the genii and the Cat and the Fiddle, the imprisoning jar having been found and opened by a tramp, who thus becomes the hero and rescuer. The tramp and assisting genii give battle to the usurpers and close the Eye forever. The heroine is rescued and saved and after seeing the Cat and Fiddle back on their throne the mortals sail away home in an airship. All of the nineteen sets are unusually interesting, appealing strongly and pleasantly to the imagination. The storm and shipwreck at the close of the first act got big applause, and the checking of the evil immortals by the genii and the rescuing mortals, led by the tramp, resulted in a line-up and situation that caused a big demonstration of approval. The large company required had been generally well chosen. Charles A. Sellen played the tramp well, but had not made the most of its possibilities last week. Fred Guilliard did the German comedy of Hans, and Harry B. Norman did Mike, the captain's mate, effectively. The tramp, the German and the Irishman traveled together. The villain of the piece is played as a conventional indigent actor by M. T. Bohannon, who was generally satisfactory and made the personal hit of the production with a song in the second act which he delivered with excellent voice and well considered business, well acted. Aleta Servoss was sweet and pretty as the good fairy, and Lotta Emmons was imposing as Circe. Harry Farnum as the king of Eyeland was excellent, giving the part sufficient dignity, reading his lines in good, clear voice and commanding the earnest attention of the audience at all times, which was not always to be noted of other parts. Lawrence Gothard did the pantomime of the cat creditably. The cast included E. L. Boas as Captain Bluff; Edward Poolet, who played the lover well and got several encores with his solo; Florence Willis as the captain's daughter; Mrs. E. Saulsbury, who "hankered for love," fairly well; Blanche Buhler as Minnie; Elaine Frohman as Kitty; Otis Gothard as the owl and the demon; Barbara Swager as the witch; Tom Smalley as the high priest; F. N. Shaw as the torturer; W. F. Dawson as the headsman, and Will J. Moss as the cook. The chorus was bright and attractive and did the fine little number of the spirit of the waves so well as to get an encore. They were handicapped in the Indian number by the surprising fact that the music was not Indian music at all. Witches, pink girls, soldiers of Eyeland, undressed kids, palace girls, choo-choo girls, priests of the temple and fire dancers, gnomes and sprites inhabit the scenes. Many of Mr. Carter's scenes as regards the libretto are too transitory. People come and go too abruptly. The specialties are good, including several songs by the Transatlantic Quartette, which were well received.

The Burgomaster bobbed up at the Garrick last week and seemed very much at home, though the name of the theatre is not the Dearborn, as it was in the good old days when Pixley and Luders were young hopefuls in the stage world, and "The Tale of the Kangaroo" was a popular song with a capital P as high as the Masonic Temple. The opening houses were big, and there was a good house Wednesday night in spite of the first-class scale of prices. Gus Weinburg was back in his old part of Stuyvesant, and Ruth White, the best of Willies, played the young man again with all her former winning ways. The new candidate for the reward of merit known as applause who got it was Leo Kendal. His Doodle was a real accomplishment, including make-up, contrasting sharply at times with an apparent disinterestedness on the part of Mr. Weinburg. Robert W. Allbright was good as the Spider, and aroused the audience to enthusiasm with a rich voice in his solo. Fred W. Bailey was a better Talkington than in most of the recent revivals, and George McKissock's Indian chief and Clancey were both good. Marie Grandpre was a pretty Summer girl and sang well. Marion Mack did Phoebe fairly well. Joseph Rooney was Captain Spuyten. Robert W. Allbright was Colonel Krall. J. J. McClure played Rafferty. Etta Lockard appeared as Daisy, and Eleanor Ring as the newsboy. The revival elicited some good notices. It is under the management of W. P. Cullen, who has taken pains in detail to give the old favorite a good production. George E. Remain was stage director.

Marcus La Blanche, after closing a very successful Summer season, during which he was a dramatic critic when not busy as a character man in stock, has gone to New York to complete arrangements for the regular season.

Last week's performances of The Burgomaster made the total number in this city 325.

Manager Herbert Duce, of the Garrick, has provided a handsome writing room for women on the orchestra floor.

My Dixie Girl, under the management of Messrs. Dodge and Duffield, will open at Aurora on Aug. 29. The company includes Mae Abbott in the title role, Brian Darley, Jack Sherman, Le Roy Vincent, Emmett Gibbons, Thomas Doyle, Michael Carey, John Cole, Frances Meek and Carrie Orton. Hugh Coyle is the general representative and Carl Deane business manager.

Henry A. Guthrie, formerly a member of the editorial staff of *The Show World*, has gone in advance of A Poor Relation, in which Lee D. Ellsworth is playing the Russell role. F. V. Peterson is directing the tour.

A. H. Woods owns Halsted Street this week, with Nellie, the Beautiful Cloak Model, at the Academy and Chinatown Charlie at the Bijou.

Florence Sinnott was in town last week on her way East from San Francisco after an engagement since March in the San Francisco Operatic company.

John Fernlock, last season with Fantasma, has been engaged for the heavy in The Flaming Arrow.

Harry S. Fulton is acting manager of Artie.

Manager E. J. Sullivan, of the Studebaker, was found selling tickets and thus fulfilling his duty as treasurer, which is one of his capacities.

William Frederick Peters, the composer, and A. G. Delamater, actor and manager, have completed a musical comedy which they call The Resorters, and Mr. Delamater has gone East with the libretto and score.

Lillian Ethel Norris has been engaged to play Kundry in the Martin and Emery production of William L. Roberts' successful play Parsifal.

Pat Bannen arrived last week ahead of the production of Strongheart, with Edgar Selwyn, which was the opening attraction at McVicker's last Saturday night. Comment is deferred.

Asher Levy, formerly assistant treasurer of the Garrick and last season treasurer of the Shubert, Kansas City, has been appointed treasurer of the Duquesne at Pittsburgh.

John A. Larkin, recently with Ned Harrigan, has returned to his home city after seven years' absence in the East, to direct the stage of the Marlowe Theatre in Englewood.

The engagement of Comin' Thro' the Rye at the Garrick was cancelled and the house is dark this week.

The new La Salle production, The Girl Question, was introduced to the public last week with numerous complimentary remarks but not with unanimous praise. It proved to be a play with eight musical numbers. Some of the numbers are bright, novel and very successful. There are several good characters well acted, and some bright lines. The work of the authors, Messrs. Hough and Adams, and the composer, Joseph Howard, was supplemented by Ned Wayburn's stage direction. The house has been well filled since the opening and the audiences enthusiastic at intervals. Usually a La Salle production has required a few weeks to make the most of it, and in a short time The Girl Question may be running as agreeably and prosperously as most of its predecessors. There is a tendency in The Girl Question to stray farther from musical comedy into the field of drama. Of the eight musical numbers the two that give promise of popularity are sentimental ballads. There is no topical song. However, there is enough dramatic interest to hold attention. This "financial romance" begins in a restaurant of the financial center of Chicago. A head waiter is in love with the cashier and one of the waitresses is in love with the head waiter. The son of a millionaire, a college youth, discovers the pretty cashier and wins her. A German baron appears, ousting the waitress who loves in vain, to bill her she is heir to $50,000 railroad stock wanted badly by the millionaire. In the third act a new play is operated and some of the characters of the first two are missed. The scene of the first act is at noon in the restaurant, with people coming in hurriedly to eat. The second act shows the same café at midnight, with a party in progress given by the head waiter in honor of the cashier. The third act shows the café changed into the office of the capitalist. Junie McCree as the head waiter, Con, makes the part agreeably funny in so far as the libretto gives him a chance. He is a sort of Kid Burns. Nena Blake furnishes her part, that of the cashier, with the proper appearance of beauty, looking quite the dimpled darling that Con Calls her. Lee Kohlmar makes a fine character of the German baron. It stands out by far the best example of the art of the actor. The part is immensely popular with the audience. Frances Demarest is fetching as Mrs. Jessie Sparr and sings most pleasingly. Georgie Drew Mendum as the love-sick waitress delivers her smart "come back" speeches in her characteristic, hitful manner and evinces her well-known talent under the difficulties of a too sentimental role. Arthur Sanders as the magnate, *à la* Ryder in The Lion and the Mouse, does it well. The Eddie Foy brother number catches the audience and is a big hit, one girl making up with remarkable exactness. The cast includes Zeke Colvin as the reporter, William Robinson as the cook, Tell Taylor as Harold, Phrynette Ogden as the chorus girl, Johnny Fogarty as the Skinny, Hamilton Coleman as an undertaker. There are Anna Held girls, college men, waitresses, stenographers and brokers, and Mr. Kohlmar gives Warfield imitations.

Under Southern Skies was exceptionally well played at the Great Northern last week and drew well. The company, one of the best seen in the old favorite in recent seasons, included Willard Perry, Viola Bancroft, Elsa Berold, F. R. Mortimer, Craig Meyers, Edward Mainard, Jessie Edwards, W. J. Hurley, George Kohler, Bessie Burnes, Patrick Donahue, Annie Mortimer, Jeanette Woolf, Brownie De Mont, Kate Morris, Mano Nichol, Alice Duprey, Kate Morris, and Etta Long.

A Daughter of Judea, under the direction of Scott and Raynor, will open on Aug. 26. Ma's New Husband, under the same management, will open on Aug. 28.

The bills this week: Grand Opera House, The Red Mill, with Montgomery and Stone; Studebaker, Artie; College Theatre, The Woman in the Case; Great Northern, The Vanderbilt Cup; Bush Temple, The Marriage of William Ashe; Colonial, Brewster's Millions; Powers', The Chorus Lady; Illinois, The Man of the Hour; Whitney, A Knight for a Day; La Salle, The Girl Question; Columbus, The Mysterious Burglar; Bijou, Chinatown Charlie; Academy, Nellie, the Beautiful Cloak Model; Alhambra, King and Queen of Gamblers; Criterion, The Peddler; Pekin, minstrels.

Dorothy Vaughn has been engaged to play the widow in the new production of The Girl Over There, in which Mabel McGain will have the featured role. Elsie Creecy and George Lemming, formerly at the People's, will be in the company.

OTIS COLBURN.

ST. LOUIS

Helen Bertram in Stock—The Toast of the Town—Gardens Closing—A New Paper.

(Special to The Mirror.)

St. Louis, Aug. 26.—Helen Bertram began a two weeks' engagement at the Suburban Garden Sunday night in Jane, and the former prima donna is scoring a pronounced success, as the crowded houses attest. Her billet calls for straight comedy, but she interpolates vocal numbers which show her voice is as fresh and of as great compass as when she sang leading roles for the old Bostonians. In the cast with her are John T. Doyle, Al. W. Fremont, P. D. Quin, C. W. Beach, Helen Courtney, Corinne Cantwell, and a newcomer, Blanche Levering. Miss Bertram's farewell week, which also closes the Suburban season, will be the farce-comedy, A Scrap of Paper.

Odette Tyler attained her best triumph the previous week at the Suburban in The Toast of the Town. She was given fine support by Mr. Van Buren. Miss Cantwell as Mistress Roxana was a rival of Miss Tyler in the generous applause given. Her work in St. Louis easily promises great things for her future.

With cooler weather The Four Corners of the Earth proved a fine attraction at Havlin's. It is a Western play and one of last season's successes.

Delmar Garden closes this week with The Office Boy. This is new in stock work and three songs made strong hits: "I'm on the Water Wagon Now," "I Never Had to Work," and "Mamie O'Hooley." A real horse race was introduced, something not shown in the original presentation. The Geisha last week proved a high class attraction. Miss Deyo as Mollie Seamore, Miss Rhoda as O Mimosa San, John E. Young as Wun Hi, and Frank Rushworth as Reginald Fairfax were well received.

Minnie Seligman and William Bramwell in the farce, A Dakota Widow, are top liners this week at the Columbia. Charles Wayne, assisted by Gertrude Des Roches and company, is another strong card in a vaudeville novelty entitled Ten A. M.; or, The Morning After.

Forest Park Highlands still draws well in straight vaudeville. Numerous fraternal and secret societies have been holding annual picnics at this garden, which insures big crowds. Holcombe's Band has proven popular, and Anna Geisler Woodward, the soprano, was a versatile and thorough artist in operatic and ballad music. Emma Partridge, a soprano from Louisville, succeeds her.

Thais Magrane retains her popularity at West End Heights Garden in the English comedy, Why Smith Left Home, this week.

The feminine contingent of The Man of the Hour, which comes to the Olympic on Sept. 1 to open that house, is led by Frances Ring, Mabel Van Buren, and Kate Lester. The play revolves around Miss Ring, who played leads in The College Widow and The County Chairman. She is a sister of Blanche Ring. Miss Van Buren is favorably known in ingenue roles, and Miss Lester is a high class impersonator.

Frank Munroe comes to the Century on Sept. 1 in the leading role of The Heir to the Hoorah. Helen Lackaye, who has become Mrs. Harry J. Ridings since her last visit here, will play the lively widow, Kate Brandon.

The Yankee Regent succeeded David Corson at the Grand. It is a clever musical show. Book and lyrics are by Irving A. Lee, the professional name of I. L. Blumenstock, of St. Louis. Ben Jerome did the music. He produced the music in The Isle of Spice and The Royal Chef. The Yankee Regent came from Chicago, where it had a pronounced vogue at the Garrick.

Kate Barton's Temptation, by Lillian Mortimer, authoress, is the current bill at the Imperial. Ida Russell, known as the original stage Bowery Girl, won the audiences from the start as the star. Ray Raymond, a comedian and singer, made as great a hit in The Candy Kid last week as when he appeared here before in The Cowboy Girl.

Harry Bryant's extravaganza company is the attraction at the Gayety this week.

The Fay Foster Burlesquers are the bill at the Standard, following the Jolly Grass Widows. The Fay Foster show begins with a skit, Dress Parade, and closes with an up-to-date travesty, Manila Bay.

Theatrical circles in St. Louis are interested in the initial number of *Ye Mummer*, a weekly theatrical magazine which is to begin publication early in September. *Ye Mummer* is to be edited by local newspaper men for patrons of the theatre. It will have ninety-six pages the first issue. H. L. Gates, formerly an Eastern critic, will be managing editor.

GEORGE H. MOONEY.

BOSTON

The Belle of Mayfair—The Shoo Fly Regiment—Eight Bells—Boston's Gossip.

(Special to The Mirror.)

Boston, Aug. 26.—One week more and things will be in full swing with every local house open. To-night one of the first-class places of entertainment threw open its doors, the Hollis Street, and another, the Bowdoin Square, began its regular Winter season, while the Castle Square began the final week of its Summer season.

The season at the Hollis was ushered in with a splendid performance of The Belle of Mayfair, and many of those who passed across the threshold stopped a few moments to shake hands with Charles Rich, the acting manager of the house, who has just returned from a pleasant trip abroad. The interior of the Hollis has been put in splendid shape for the season, and judging by the large audience The Belle of Mayfair promises to prove a most successful engagement. All the old favorites are in the cast.

The Shoo-Fly Regiment, with Cole and Johnson as the stars, began an engagement at the Globe Theatre to-night before a large audience, which included a large contingent of the negro population of Boston, with whom these comedians are popular. In the company is Nettie Glean, who made a great hit with her toe dancing.

The many friends of the Brothers Byrne were out in full force to-night at the Grand Opera House to enjoy the remodeled Eight Bells, which has entertained thousands of theatregoers these many seasons. Full of acrobatic stunts and tricks of an intricate mechanical character, this piece is one of the best things of its kind before the public.

Flotow's Martha, always a most popular opera, began the final week of the Summer season at the Castle Square Theatre. Clara Lane and Lois Ewell are alternating in the title role, and Harry Davies and Henry Taylor are dividing the part of Lionel during the week. The production has been staged by Frank Rigo, of the Metropolitan Opera House company, who was especially engaged. Next Monday the regular season at this house will begin with a carefully prepared performance of The Serenade, for which a number of extra people have been engaged, including Jack Henderson in the role originally played by Barnabee when The Bostonians used to sing it.

The last performances of The Green Bird were begun at the Majestic Theatre to-night when the striking telegraphers took a benefit, the entire house having been bought by the Commercial Telegraphers' Union. Interest in the piece largely centered in the appearance of Henry Norman in the role of the Cannibal King, who succeeds George Schiller. Mr. Norman gave an entirely new conception of the part and his work was highly enjoyed. Next Monday the regular season at this house will be ushered in with the Casino play, Fascinating Flora.

With Charlotte Hunt in the leading role, the regular season at the Bowdoin Square was begun to-night with a largely attended performance of Man to Man. Both Miss Hunt and Clayton Legge, the leading man, were most warmly welcomed, and the entire company played unusually well.

The indications are that the Boston Theatre, under Lindsay Morison's management, is in for a good season. Already more than 800 subscriptions have been registered at the box office, and the advance sale for the opening week, beginning Labor Day, has already been enormous. Mr. Morison has secured twenty of the best and strongest plays, such as The Christian, Zaza and the great Drury Lane success, Cheer, Boys, Cheer, and this latter piece he is to offer as a special holiday attraction. The interior of the auditorium looks delightfully cheerful, fresh and artistic. As the stage has been used by carpenters and scene painters preparing the settings for The Pit, the opening attraction, the company has been rehearsing on the stage of the Park Theatre.

A new member of Mr. Morison's executive staff who comes from the other end of the city is William Lothrop, who has accepted the position of treasurer of the Boston Theatre. Mr. Lothrop, who has been on the staff of the Howard, is a brother of Carl Lothrop, of B. F. Keith's staff, next door. In the box office one sees the smiling countenance of R. Al. Jones, who occupied a similar position for John Craig when he was at the Bijou Theatre all last Winter and during the past Summer at the Globe Theatre. Assisting him in the box office is Joseph Coughlin, another favorite, who will be recalled as having been at the Orpheum last Winter and more recently at the Castle Square.

W. D. Andreas, of the Park Theatre, is back from his trip through the West, which he took with Mrs. Andreas. He reports the trip over the Great Lakes from Buffalo one of the most delightful excursions to be had in this country. Mr. Andreas is now busily engaged with the preliminaries incident to the opening of his house on Labor Day, when Bostonians will have their first opportunity of seeing The Spell, which promises to be one of the much talked of plays of the season. The occasion will also be of special interest, as it will be the first time that David Kessler will be seen here as a star. Ida Con-

CURRENT AMUSEMENTS.

Week ending August 31.

ACADEMY OF MUSIC—McIntyre and Heath in The Ham Tree—3d week—17 to 24 times.
AERIAL GARDEN—Closed Aug. 24.
ALHAMBRA—Vaudeville.
AMERICAN—Edna, the Pretty Typewriter—9 times.
ASTOR—Raymond T. Hitchcock in A Yankee Tourist—3d week—16 to 22 times.
BELASCO—Commencing Aug. 31—The Rose of the Rancho.
BIJOU—Closed Aug. 17.
CASINO—Fascinating Flora—15th week—107 to 113 times.
CRITERION—The Dairymaids—1st week—1 to 7 times.
DALY'S—Commencing Aug. 31—Margaret Anglin and Henry Miller in The Great Divide.
DEWEY—Twentieth Century Maids.
EMPIRE—Commencing Aug. 31—John Drew in My Wife.
FOURTEENTH STREET—The Singing Girl of Killarney—9 times.
GARRICK—Francis Wilson in When Knights Were Bold—2d week—7 to 13 times.
GOTHAM—Brigadiers Burlesquers.
GRAND OPERA HOUSE—The Boys of Company B—96 times, plus 2 to 9 times.
HARLEM OPERA HOUSE—Stock co. in An American Citizen.
HERALD SQUARE—Eddie Foy in The Orchid—21st week—157 to 163 times.
HIPPODROME—Commencing Aug. 31—Pioneer Days and Neptune's Daughter.
HUDSON—Commencing Aug. 29—Robert Edeson in Classmates—1 to 4 times.
HURTIG AND SEAMON'S MUSIC HALL—Clark's Runaways.
JARDIN DE PARIS—Closed Aug. 23.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in Hearts Aflame.
KNICKERBOCKER—The Alaskan—3d week—15 to 21 times.
LIBERTY—The Follies of 1907—47 times, plus 1st week—2 to 8 times.
LINCOLN SQUARE—The Red Feather—8 times.
LYCEUM—Grace George in Divorcons—54 times, plus 3d week—13 to 20 times.
LYRIC—The Lady from Lane's—2d week—9 to 16 times.
MADISON SQUARE ROOF—The Maid and The Millionaire—10th week—66 to 72 times.
MAJESTIC—Commencing Aug. 30—The Other House—2 times.
METROPOLIS—His Great Secret—9 times.
MINER'S BOWERY—Washington Society Girls.
MINER'S EIGHTH AVENUE—Nightingale Burlesquers.
MURRAY HILL—Sam Scribner's Show.
NEW AMSTERDAM—The Round Up—1st week—1 to 8 times.
NEW STAR—The Great Express Robbery—9 times.
NEW YORK—VAUDEVILLE.
PARADISE ROOF—Vaudeville.
PASTOR'S—Vaudeville.
SAVOY—The Man of the Hour—39th week—306 to 315 times.
THALIA—The Gambler of the West—9 times.
VICTORIA—Vaudeville—Matinees.
WALLACK'S—The Time, the Place, and the Girl—4th week—25 to 32 times.
WEST END—Commencing Aug. 31—Van den Berg Opera in Martha.
YORKVILLE—Nat M. Wills in A Lucky Dog.

guest, the lasting woman, is a great favorite here.

The Oriental will throw open its doors also on Labor Day, the opening attraction being Coming Thro' the Rye, with the popular Frank Lalor as the star. This piece played a long and most prosperous engagement in this city the latter part of last season.

Della Ellis, one of the members of The Green Bird company, is going to make a try at vaudeville, having purchased a sketch called Just Kids from Edward F. Waitt, a Boston newspaper man.

Quite a number of the members of the Professional Women's League attended a performance of Il Trovatore at the Castle Square the other evening, out of compliment to Louise Le Baron, a member of the club. The popular singer was presented with a large laurel wreath tied with white ribbon on which was the name of the recipient and the club done in gold.

Not many persons who cross the threshold of the Castle Square Theatre are aware that the billboards on each side of the main entrance served the same purpose at the old Globe Theatre before it was burned in 1903, which was the year before the Castle Square was built.

Friends of Leonora Bradley have received numerous reminders from this popular actress, from which it is learned that she is enjoying the sights of London and other places of interest in Great Britain.

The many Boston friends of John Craig and his talented wife, Mary Young, will regret that the family is to spend the Winter in New York, where Mr. Craig has been engaged as leading man at Keith's Harlem Opera House.

Local theatrical men are somewhat interested in the announcement of the incorporation of the Olympic Amusement Company at Lynn with a capital of $3,000. The incorporators are Gustavus G. Downing, Arthur E. Lord, and Ernest H. Hartman.

There came near not being any matinee performance of Il Trovatore last Saturday at the Castle Square Theatre. Clara Lane sent word that she was ill, and immediately a hunt was instituted for Lois Ewell. The audience had nearly all assembled, and finally Manager Mansen had to step before the curtain and beg the indulgence of those present, explaining that efforts were being made to find Miss Ewell. Finally the singer was located sitting comfortably in the Majestic Theatre. She was hustled to the Castle Square; at 2.40 the curtain was rung up on Verdi's opera, and ten minutes later Miss Ewell was in the scene. JAY BENTON.

WASHINGTON

The New Gayety Burlesque Theatre Opens—A $125,000 House—At the Belasco.

(Special to The Mirror.)

WASHINGTON, Aug. 26.—The new Gayety Burlesque Theatre on Ninth Street, between E and F streets, was opened to the amusement public to-day with Hurtig and Seamon's Bowery Burlesquers as the initial attraction, with Charmion as an added feature. The house was sold out days in advanace. The new theatre is fireproof and one of the handsomest in the city. It will be devoted principally to burlesque attractions. W. H. McKittrick, of New York, prepared the plans and the George A. Fuller Construction Company built the theatre. The stage can be seen from every seat in the house. The seating capacity is 1,800. Besides the orchestra and balcony, there is a gallery, having three tiers of boxes on each side. The plaster work was made from designs of Ernest C. Bairstow, a local sculptor.

The color scheme is brown and gold. The theatre has folding back chairs of the latest design. The stage is 65 feet wide by 34 feet deep. The entrance to the house is through a wide tiled lobby facing Ninth Street. This lobby, which is handsomely decorated and brilliant with electric light, opens into the foyer facing Eighth Street. The building front is artistically decorated with repousse work and figures carved in stone. The top is surmounted by a heroic figure of a dancing girl. The theatre cost $125,000, and is owned by the Washington Theatre Amusement Company. L. Lawrence Webber and Ed. F. Rush are the promoters who represent several prominent Washington business men behind the enterprise.

The executive staff comprises William S. Clark, manager; Joseph Lesser, treasurer; George Leavitt, assistant treasurer; Henry Lawson, advertising agent; Charles Lewis, stage manager, and Professor Albers, musical director. A number of New Yorkers came to the city for the opening night.

Business at the various houses during the past week has been excellent, considering the dull season. Chase's Theatre and the Majestic had a crowded week. The National and the Belasco theatres, in the closing week of the Summer season, had capacity houses. Both theatres will remain closed for a period of three weeks, reopening for the regular season on Sept. 16.

The Cherry Pickers, Joseph Arthur's military play, is being well presented at the Majestic Theatre. The excellent work of Kathryn Purnell as Nourmallee and the admirable support of the stock company pleased the audience on the opening night. Next week, Monte Cristo will appear at the Majestic.

Credit should have been given to Alfred Hudson, Jr., instead of Sydney C. Mather as leading the Belasco Theatre Stock company in support of Charlotte Walker in The Marriage of Kitty.

Manager John W. Lyons announces the reconstructed Academy of Music as ready for opening of the regular season on Labor Day, with A. H. Woods' sensational melodrama, Since Nellie Went Away. Zach Walsky, for years the active advertising representative, again has charge of the publicity bureau.

May Tully and company in Stop, Look and Listen; Beatrice McKenzie, Walter Shannon and company in A Shine Flirtation; The Petchinga, Julius Tannen, Wynn and Lewis, Riggoletti Brothers, Tudor Cameron and Edward Flanagan are at Chase's.

The Dreamland Burlesquers, headed by the author, Dave Marion, is the new Lyceum's attraction this week. The High School Girls follow next Monday. JOHN T. WARDE.

PITTSBURGH

His Honor the Mayor—Thomas and Sousa—The Exposition Next Week.

(Special to The Mirror.)

PITTSBURGH, Pa., Aug. 26.—The large audiences at the Bijou to-day were offered a new melodrama, It's Never Too Late to Mend. Its plot centres around the exploits of a notorious woman character. There are numerous scenes and plenty of action. Lillian Mortimer follows in Bunco in Arizona.

Under Southern Skies was enjoyed by the audience at the Alvin to-night. This is a strong play of Southern life, presented by a good cast. The scenery is well mounted. Next week, Cupid at Vassar will be the attraction.

At Blaney's Empire A Desperate Chance was seen by a large and enthusiastic audience. Parted on Her Bridal Tour will follow next week.

His Honor, the Mayor, made its first visit to this city at the Nixon, which was largely attended to-night. Harry Kelly is the star and heads a large company. The Dancing Dolls are the feature of the piece, which also contains some good comedy and music. The Hurdy Gurdy Girl will succeed it next week.

The Gayety began its season last Saturday afternoon with Rice and Barton's Big Gayety company. A large audience was present. This house is again under the capable management of James E. Orr, who has had it thoroughly renovated during the closed season. Clarke's Runaway Girls come next week.

The High School Girls are at the Academy.

Joseph Zimmerman, the young and popular assistant treasurer of the Gayety, recently became a benedict, and has been receiving the congratulations of his many acquaintances.

George R. Allison is the new treasurer of the Nixon, and is daily making many acquaintances in his office. He came here from Chicago, and was at one time treasurer of the Chestnut Street Theatre in Philadelphia.

The Pittsburgh Exposition opens on Wednesday night. Several innovations have been made since last year. Theodore Thomas' Orchestra, with Frederick Stock as conductor, will hold forth in the Music Hall for ten days, and will be followed by Sousa and his band.

Charles M. Bregg, the dramatic editor of the Pittsburgh *Gazette-Times*, produced an interesting article in his paper yesterday (Sunday), entitled "Is Dramatic Criticism Worth While?" ALBERT S. L. HAWES.

PHILADELPHIA

Sixteen Theatres Open—Big Convention Helps Business—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Aug. 26.—The season is gradually opening, and already there are in the field sixteen theatres devoted to vaudeville, burlesque, minstrelsy and popular priced dramatic attractions, and all doing well. After next week our high priced theatres will fall in line.

Oscar Hammerstein has again visited this city, and if our music loving citizens will donate the ground (costing $1,800,000), he will at his own expense erect a Grand Opera House and give them real grand opera.

The New Lyric, the first of the first-class theatres to open, will begin Sept. 2, with Lew Fields in the new musical comedy, The Girl Behind the Counter, with Connie Edilis featured.

Bianca West in Dorothy Vernon of Haddon Hall holds the week at the Girard Avenue. She received a royal welcome and justly deserved the large opening house. When Knighthood Was in Flower follows, Sept. 2.

The Heart of Virginia, a new musical comedy-drama, introduces Joe Morris this week at the Park Theatre. Morris is seen as a Jewish banker and is aided by a select company and an attractive chorus. Marion Ballou in The Little Organ Grinder follows, Sept. 2.

At the National, Charles H. Yale's production, The Way of the Transgressor, in which the Landseer dogs play a prominent part, is the week's offering to good houses. A Chorus Girl's Luck in New York follows.

Forepaugh's Theatre opened Aug. 24, with Middleton and Barbier Stock company in In the Bishop's carriage to large patronage. The company consists of W. H. Dehiman, Adria Ainslee, William Dale, Miss Lamb, Grace Campbell, Elsie Davis, Helen von Huber, Erma Herblin, Frank West, Lillian Macy, Joseph Webber, Bertha Smith, Beverly Grey, Maud Atkinson, Frank D. Allen, Bernard Seraphin, George MacEntee, Ole Nesa, and George Atkins. Winchester, Sept. 2.

Blaney's Arch Street Theatre: The Life of an Actress was well received here. It is realistic drama, with stirring scenes. Harry Clay Blaney in The Boy Detective comes Sept. 2.

Darcy and Speck's Stock company at the Standard Theatre appear in a new Western melodrama, Jess of the Bar Z Ranch, with the usual sensational trimmings. From Tramp to Millionaire follows.

Dumont's Minstrels at the Eleventh Street Opera House are at home Aug. 24, for the season. All the favorites are in their usual places. Winning the Pennasnt and The Teddy Bear Craze are the new skits.

The Chestnut Street Theatre, closed for the past six months, is being overhauled and will prove a surprise when the Keith management announce the opening in September.

This is announced as the final week of vaudeville at the Chestnut Street Opera House, after which it will be renovated, opening either Sept. 16 or 23, with The Belle of Mayfair.

Openings, Sept. 2: Lulu Glaser at the Garrick with Lola from Berlin: New Forrest Theatre, K. and E. vaudeville: Grand Opera House, Wine, Woman and Song: Kensington, The Great Wall Street Mystery. Openings, Sept. 9: Broad Street with The Hurdy-Gurdy Girl: Walnut Street uncertain, but may fall in line Sept. 16: New Adelphi, Sept. 30, with Joe Weber's company.

Italian opera under J. Abrahamson, will be given at the Academy of Music Sept. 10 and 14. Aida and Otello will be the programme.

The German theatre, with a Stock company in The Maid of Orleans, opens Sept 14.

Alfred E. Aarons, with his musical attractions, will fill in most of the time at the Walnut Street Theatre this season.

Sousa and his band at Willow Grove Park are great favorites and close the season there Sept. 2.

Mrs. Leslie Carter and her husband, William L. Payne, spent several days here last week. Rumor says that John Luther Long was in consultation with Mrs. Carter regarding a new play.

This is convention week of the Patriotic Order Sons of America, and the city is full of strangers and there are fifteen thousand members of the order on hand. The Court of Honor erected for the Elks, covered with patriotic designs, is illuminated nightly. This convention is a big help to all the theatres located in the central portion of the city. S. FRENBERGER.

BALTIMORE

A First Night at the Holliday—Novel Mechanical Effects.

(Special to The Mirror.)

BALTIMORE, Aug. 26.—This is the last week of Lyman H. Howe's moving pictures at Ford's Grand Opera House. A large audience was on hand the opening night of "request" week, as it is called. Among the nine new views was the London Horse Show, in which the horses of C. W. Watson, of Baltimore, were seen. The audience was also taken on a visit to the South Sea Islands, and on a trip from Christiania to Trondhjem.

The regular season will open at Ford's on Sept. 2, with The Boys of Company B as the attraction.

A new musical comedy, entitled Anita, the Singing Girl, opened at the Auditorium this afternoon and scored quite a hit. Eva Wescott played the title-role and captivated the audience with her acting. Next week, Florence Bindley will appear in The Street Singer.

Another first performance was given this evening at the Holliday Street Theatre, entitled Since Nellie Went Away, a drama by Owen Davis. There are several novel features in this play, one of them being a storm at sea, showing the rescue of the heroine from a sinking boat. The play, which is given in twelve scenes, won instant favor with the large number of first-nighters. The next attraction will be Broadway After Dark.

At Blaney's Theatre Lottie the Poor Saleslady, an emotional drama of life in New York city, was presented with Lyda Powell in the title-role. The play next week will be A Child of the Regiment.

Miner's Americans, in a two-act comedy, Mixed Pickles, were the attraction at the Monumental this evening. The attraction for next week is Dreamland.

At the Gayety Arnold and Hastings' Bachelor Club Burlesquers were the attraction. The show includes Hill and Sylvani, cyclists, and an unusual number of pretty girls. Next attraction, The World Beaters.

HAROLD RUTLEDGE.

CINCINNATI

Two George Ade Plays in One Week—Lillian Russell—The Love Route.

(Special to The Mirror.)

CINCINNATI, Aug. 26.—Four openings this week have kept our first nighters busy. This evening finds every house except the Lyric and Olympic open and playing to satisfactory business.

George Ade's plays have been coming to Cincinnati in couples. This coincidence occurred again this week when the Walnut opened with Just Out of College. It is being presented here for the first time, and is playing to excellent business. The Grand offers The College Widow for the third time, and does not seem to have worn out its welcome. It played to a fine house to-night, and the sale for the remainder of the week is excellent.

Both the Standard and the Columbia opened with a matinee yesterday. The Lid Lifters were at the former, while the Columbia set forth a most satisfactory vaudeville programme.

September bills at the Grand Opera House will include His Honor, the Mayor, Lew Dockstader and Lillian Russell in The Butterfly.

Managers Fish, of the Olympic, have returned from the East and are hard at work with preparations for the season, which will open next week with The Love Route. The entire house is being overhauled and a new and better electrical equipment has been installed upon the stage. Priestly Morrison will be this year's stage director, succeeding Gilbert Ely, who has retired from the stage, permanently, it is said. Herschel Mayall, Ida Adair, Walter Gilbert, Floyd Fennimore, Harry Fenwick, Wilson Hummell and Jennie Ellison will return with the company.

Brooke's Band is still entertaining large audiences at the Zoo, but with the opening of the theatres the other parks are beginning to announce their closing dates. Coney Island closed yesterday, and the Chester Park Opera company disbanded after the performance Saturday night.

Col. Thos. F. Shay, one of the best known criminal lawyers of the West, and father of Rose Cecilia Shay, the opera singer, died here suddenly last week. He was widely known and universally liked among the hundreds of actors who visit this city yearly. H. A. SUTTON.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 44 West Forty-fourth Street, New York City.

The Thursday afternoon tea of Aug. 22 was well attended, the New York, Brooklyn, Philadelphia, and Memphis Chapters being represented and all enjoying the hospitalities of the attractive and admirably adapted rooms where the Alliance now has its headquarters, at 133 West Forty-fourth Street. Mrs. Hudson Liston was hostess, and among the members and guests present were Isabelle Evesson, Rev. F. J. C. Moran, B.D., Adalaide Cherie Greenfield, A. H. Murray, Mrs. Franklin P. Pratt, Claudine Drouche, Florence A. Clifford, Mrs. G. C. Staley, Elma Gillette, Mrs. A. W. Foster, Carrie De Mar, Mrs. Edythe Totten McGrath, Maud B. Sinclair, Charles T. Catlin, Celia Campbell, Victoria Carvel, Regina Weil, and May Kintzing. The pleasures of the occasion included greetings from many friends to Mrs. Annetta L. Place, of the New York Chapter, who after a serious illness, is again able to resume her active interest in the Alliance work and in the faithful service with which she has long and happily been identified in the New York Flower Mission. Newton M. Potts, secretary Philadelphia, and Colonel Luke W. Finlay, President Memphis, brought the fraternal good wishes of their respective Chapters.

The New York Chapter Board of Directors will meet at headquarters at 3.30 P.M., on Sept. 4. A special meeting of the Chapter to consider matters referred to it by the directors will be held at headquarters at 7.45 P.M. on Thursday, Sept. 26. Immediately following this meeting the Chapter Conference postponed from Aug. 8 will be held at the same place. An entertainment in the interests of the New York Chapter is in preparation under direction of Mrs. Staley, chairman Ways and Means Committee. Particulars will be duly announced.

The New York Chapter unites with the National Council in thanking the ladies and gentlemen of the Brooklyn and New York Chapters who have kindly from day to day assumed the office duties at headquarters during the vacation absence of the Secretary of the Council and Recording Secretary of the Chapter, Miss Drescher, who will be again at her desk on Aug. 26.

Until the return of Rev. Dr. Rushton from his vacation in October, C. T. Catlin will continue to act as Treasurer pro tem of the New York Chapter. An interesting event under the auspices of the Boston Chapter will be the opening of the Anne Gilbert Chambers at Franklin Square House, East Newton Street, in that city, on Sept. 2. This enterprise, to which the members of the Boston Chapter have given for a long time much assiduous and careful attention, will be welcomed and warmly appreciated by the young women of the dramaatic profession, for whose welfare it is especially designed. All the Chapters will be interested in the success of the undertaking, and members of the Alliance and of the dramatic profession generally are earnestly requested to give it their cordial word of sympathy and to aid it in every way in their power.

Religious services and regular monthly receptions of the New York Chapter will be resumed in October, but the Thursday tea is held every week throughout the year unless omitted by order of directors on due notice.

The first "open door" evening social of the Chapter is expected to be held at St. Chrysostom's Parish Hall on Tuesday, Oct. 8.

Many attractive and helpful plans in promoting Alliance prosperity are under consideration by the Brooklyn Chapter, whose receptions, etc., will begin early in October.

All of the Chapters are reminded that by an amendment to the general constitution adopted at the last convention monthly payments of per capita are abolished from May 1, 1907, and the two payments now due to the National Council in every year are 50 cents per capita May 1 and Nov. 1, on the total Chapter membership in good standing on those dates.

The next meeting of the National Council will be held at headquarters on Friday, Sept. 6, at 3 P.M.

AL. TRAHERN'S PLANS.

Al. Trahern has completed contracts for a circuit of twelve towns on Long Island, covering both the north and south shores, for next season. This Summer his stock company, headed by Jessie Mae Hall, has been playing a circuit of six towns to constantly large business, and by the time the Summer season ends, on Sept. 24, will have played twenty-two weeks, breaking the record for Long Island.

Next Summer Mr. Trahern will have two companies on the island, so as to play each town in the circuit once a week. The people will travel in large automobiles, and even the scenery will be transported from place to place in automobile trucks. The advance agent, Charles Mark Thall, will travel ahead in a light runabout. The season of both companies will begin at Sayville, where Mr. Trahern has established headquarters. He has taken a year's lease on the building formerly occupied by the *Suffolk County News*, and has turned it into a warehouse for storing and painting scenery.

The towns in the circuit will be Glen Cove, where a new opera house is being built; Huntington, Northport, Port Jefferson, Riverhead, Greenport, Sag Harbor, Southampton, Easthampton, Patchogue, Sayville and Babylon.

The season of The Cutest Girl in Town, in which Jessie Mae Hall will be starred this Winter, will begin at Asbury Park, N. J., on Sept. 27. Among the people engaged for her support are Evelyn Foster, Anna Little, Ruby Ross, Clara Lesser, De Forest F. Dawley, Julian Barton, Frank C. Bose, Charles Whitfield, J. J. Brammall, and Roy D. Lesser. Charles Mark Thall will go in advance.

ETHEL LEVEY HURT.

Ethel Levey and her cousin, Clara Levey, were injured in an automobile early Saturday morning, when the machine in which they were riding collided with a trolley car at Coney Island. Miss Levey and her cousin were only slightly hurt, but their companion, Frank H. Higgins, son of the late Governor Frank W. Higgins, was badly injured.

MARION STANLEY.

Photo White, N. Y.

Marion Stanley, whose picture appears above, is now leading woman with the Rogers Brothers in Panama, and made a hit second only to the stars at the first performance of the play last week. Her singing of "Each One Has a Way of His Own" met with hearty approval, and at all times during the play she was given a large share of the applause.

NOTES FROM MT. CLEMENS.

Charles W. Young writes from Mt. Clemens under the date of Aug. 22:

Mt. Clemens is the only health and pleasure resort in the State that is not kicking about bad business. Every bathhouse, hotel, boarding and rooming house here are packed. Gus Hilke and his son Phillip came here for a rest before starting to work on B. C. Whitney's attractions, but was compelled to go back to Detroit, our suburb, as he could not get desirable quarters here. G. W. Sipe is at the Medea. Mabel Fenton Rose spent a pleasant three weeks with her mother at the Medea. Kid McCoy is a real swell at the Park House and is testing our good roads with his fine auto. Adam Hammerly, of the Bijou, Hamilton, O., is here for his usual rest. Margaret Dollman, the opera singer, is here visiting friends. Mrs. William Thaw is resting here at the Colonial, and many Pittsburghers say that Evelyn is also here. Ote Ike S. Potts has escaped from John Vogel's Minstrels and is here in advance of a Wild West playlet, As Told in the Hills. Poo Whitaker's Country Kid company rehearsed here and had a fine opening at Port Huron on Aug. 17. The Wonderful Nelsons left to-day to play fifteen weeks of fair dates at a record breaking salary. W. J. Gilmore, of Philadelphia, is still here and is one of our leading baseball fans. The Cole Brothers Circus, with a spotless reputation, gave two fine performances here Aug. 12. Bierbauer's U. T. C., with fifty people, opens here Aug. 29. Charles Bartley, the comic pianist, is resting here at the Park Hotel. I just had a 'phone call from the Postal Telegraph saying they had a message for a Mr. Feit, manager Uncle Josh Simpkins company, so I suppose we are going to have a real opera soon.

Just as a side line the Cole Brothers Circus had a nice quiet wedding while here. The happy couple were Lillian Bolhagen and Michael Rooney. The chink laundrymen here have been without rice for the past week.

Mrs. Jules Bennett was improving well until last evening, when her boarding house was destroyed by fire. Mr. and Mrs. Bennett had a close call, but escaped. Jules did some fine work with the firemen. He saved the kitchen table and a hall tree, and lost four suits of clothes and McIntyre and Heath's rag brok.

The colony here is very sorry to hear of Percy Plunkett's accident with his swordfish, and when he goes back to Edgertown next Summer we hope the first swordfish he catches will be the one that got away with his keg of dope. As Percy has written his last fish story that was too large for publication, I will call this my last. I can see Percy in "Childs." Swordfish for two, please.

ITALIAN THEATRE FOR BROOKLYN.

A theatre exclusively for Italians, to be called the New Royal, will be opened on Sept. 7 at the corner of Willoughby and Pearl streets, in the building formerly known as Watson's Cosy Corner, Brooklyn. Many well-known Italians in Greater New York have subscribed for seats for the opening night, when The Ironmaster will be produced. Antonio Maiori, who conducted a theatre on the Bowery for a number of years and who was a member of Eleanore Duse's company during her last visit to this country, will head the stock company at the new theatre. The early repertory will include The Merchant of Venice, Macbeth, Othello, Hamlet and a new play to this country by Gabriel D'Annunzio. A number of the company have already arrived from Genoa, and rehearsals are now in active progress. The bills will be changed three times a week, and the prices will range from 25 cents to $1.50. Jay Leigh Wolf, manager of the theatre, has had the encouragement of the best element of Italian citizens, and the Italian Consul-General has promised to occupy a box the opening night.

BETH FRANKLYN ANNOYED.

Beth Franklyn, who has been a member of Liebler and Company's forces for several years and was the original Lucy in Mrs. Wiggs of the Cabbage Patch, has been annoyed recently by some person assuming her name. Announcements have appeared of Beth Franklyn's illness and of her engagement by Amelia Bingham, both coming as a surprise to the real Miss Franklyn. And to cap it all, last week Miss Franklyn received a note from Miss Bingham telling her that she might have had a position in her company had she kept the appointment she made. Miss Franklyn has not been able to discover the identity of the person who has taken her name, but thinks it must be some one of small intellect to have failed to keep an appointment that meant a good engagement.

CUES.

Leo Ditrichstein opened his season in Before and After at Niagara Falls, N. Y., on Aug. 23.

Rehearsals of Brown of Harvard began at Daly's Theatre last Friday. The season will open at the Grand Opera House on Sept. 2.

Frances Desmonde Searle was granted an absolute decree of divorce from Osborn Searle by Judge Kelly in the Supreme Court of King's County, N. Y., on May 10.

Cupid at Vassar, a new musical play by Owen Davis, A. Baldwin Sloane and George Totten Smith, was presented for the first time at Waterbury, Conn., on Aug. 23.

Jennie Fleisig, the twelve-year-old daughter of S. Fleisig, manager of a Yiddish theatre, will appear this season on the English-speaking stage in a melodrama especially written for her by Hal Reid, and called The Little Singer.

WHAT IS THE EXPLANATION?

A WEIRD EXPERIENCE IN LIFE RELATED BY ROSE EYTINGE.

A Gruesome Happening That Has Always Lingered in Memory—The Warning and Wish of an Apparition—A Young Actress and Her Husband the Principals in a Strange Case.

I have never told this little incident before, either by word of mouth or in print. An indefinable inclination to reticence has always checked me. I have had a sort of feeling that, while I was drawn into it, it was in no sense mine. But all those persons who were the principals in it have long since passed into the "great beyond," and, after careful consideration, I can find no good cause for silence. As this is a time when the occult is occupying so much attention it is, perhaps, likely that some student of the occult may furnish some explanation of the circumstances.

In the first company in which I played there were a man and wife, both young; she a bonny, saucy little thing, with a beautiful face, a figure like a miniature Venus, and a head as light as a feather, and a heart that would have been of the same weight, but for the fact that her boy-husband had fallen into drinking habits, and was fast becoming a hopeless sot. There were from time to time the usual dreadful scenes between them, and the poor little girl would occasionally appear with tear-swollen face, and some mark of brutal violence upon her delicate little body.

There was, however one source of consolation always at hand for her—the manager. He was an old, rather than an elderly, man. Though he was married and the father of a large family he was inclined to youthful frivolities of attire, such as bright, scarlet ties, bright tan, well fitting gloves, and had a "natty" appearance generally. In fact, he would have fully answered a description which I once heard, a man having a clean shirt front and an unclean imagination.

This manager of ours had a great liking for the pretty Little Woman. She was the singing "chambermaid" of the company. We did not use the word "soubrette," in those days, and when her husband was either absent or unfit to take care of her on her way to her home, after performances, the manager was always ready to perform escort duty and to give her a little supper, or, if the weather was inclement, to take her cosily home in a cab. The Little Woman was in no way disinclined toward these attentions.

This was the condition of affairs when the incident happened. One night, when the husband must have been a little more than usually tipsy, he fell, and was picked up with an injured spine and a fractured skull. He was carried to a hospital, where in due course he was recognized and identified. His wife was notified of his whereabouts and condition. When this state had continued for some weeks, one evening while we were all in our respective dressing rooms making up, we were startled by a loud shriek, a shriek so full of horror and terror that it had the effect of electrifying the whole company. Simultaneously we rushed into the passage. I, following the direction from which it seemed to me the sound had proceeded, ran into the dressing room of the little chambermaid. As I entered I was passed by a figure leaving it—a man. In my terror and haste I did not observe him closely, but I afterward remembered that at that moment I was struck by a blast of air so cold that the very marrow of my bones shivered. The little inmate of the room was shrunk into a corner, a picture of abject terror, her hands outstretched before her as if thrusting from her some dreadful object, her eyes starting from her head. When I approached within her reach she clutched me with such nervous force that her fingers cut into my flesh. After she had been soothed into something like calmness—though she was far from being composed—she whispered to me to send everybody from the room. The room was then crowded, and the air was rent with questions and inquiries as to the cause of her consternation.

When the room was fully cleared of everybody she still clung convulsively to me. Her eyes were still filled with an expression of awe-struck terror, passing me by and seemed fixed upon the door.

"Did you see him?" she whispered to me. "Did you see Dan?"

"Dan" was the name of her husband. Of course I replied in the negative.

"No!" she answered in an accent of surprise. "No! He went out as you came in. You brushed against each other. Oh!" she whispered shudderingly, "oh! he said such things to me! Such! No! he never said a word; he never made a sound, but the words came to me, to my heart, not to my ears; but he said such things! He told me to go home to—to—oh! he is gone; he is dead. My Dan, my poor, poor Dan!" She slipped from my supporting arms in violent, convulsive, sobbing hysterics.

When very shortly after we received news from the hospital that poor Dan had died, it was evident that his passing spirit had visited his little wife, had warned her of her danger and had bade her seek the quiet of her simple, country home. And this she did. It was a piteous, but pretty sight, to see her in her simple weeds, her little flower-face framed in her widow's bonnet and veil, her whole manner chastened by her grief. It made a profound impression upon me, I being little more than a child myself.

I never saw her again, though from time to time I heard of her. She returned to the the stage and became an actress of assured position, being peculiarly successful in parts calling for gentle pathos. While she never achieved importance she always had good engagements, and wherever she went she was, I heard, always beloved for her gentleness and uncomplaining amiability.

ROSE EYTINGE.

J. J. COLEMAN RECOVERS.

J. J. Coleman has returned to his desk after an illness of a week. He was picked up unconscious twice in the Knickerbocker Theatre Building annex, where his office is located, before he would consent to drop business for a few days and go under the care of a doctor. Brain fever was threatened, but warded off, and Mr. Coleman is now in excellent health.

ERNEST SHIPMAN BETTER.

Ernest Shipman, who has been seriously ill for about ten days, has about recovered, and will soon be able to return to business. He is at his Summer home on Long Island.

BERNARD DALY.

This is the smiling face of Bernard Daly, who opened his season at New Rochelle, N. Y., Saturday, Aug. 17, in Joseph Murphy's well-known play The Kerry Gow, before an audience that completely filled the theatre. Mr. Daly can well feel proud of his reception as a star, and he played the part of Dan O'Hara, Joseph Murphy's old role, in a manner which earned him many curtain calls. As a legitimate Irish singing comedian Mr. Daly's future is promising. He possesses a phenomenally high tenor voice of exceptional sweetness and power and introduced seven songs throughout the four acts which were encored again and again. Mr. Daly will tour the Pacific Coast and West this season, and is booked in New York next Spring for a run in this famous old play, which shows the most elaborate scenic production it has ever had. Eight race horses and eight dancing jockeys, together with several other novelties, are introduced in the forge scene.

PLANS OF W. N. LAWRENCE.

Walter N. Lawrence announces for the coming season a series of revivals, including several pieces that helped to establish the reputation of the Madison Square Theatre in days gone by. Three of the old pieces now being considered are May Blossom, David Belasco's first great success; Hazel Kirke, Steele Mackaye's famous drama, and The Young Mrs. Winthrop, by Bronson Howard. These revivals will not be made before the latter part of the season.

All new productions to be made at the Madison Square Theatre this season will be the work of American authors. Two of the most important new pieces will be the work of women playwrights. One is by Rachel Crothers, author of The Three of Us, which ran all last season at the Madison Square Theatre, and the other is a new rollicking comedy by Grace Livingston Furniss, who made the successful dramatic version of The Man on the Box. The Madison Square Theatre will open on Sept. 4 with the first presentation of this new piece by Miss Furniss, entitled The Man on the Case. Except that they are both comedies these two plays resemble each other only in name. Jameson Lee Finney will be the Man, and Elsie Leslie and Mary Hampton will be prominent in the cast.

The foremost production of the season will be the new piece by Miss Crothers, entitled The Coming of Mrs. Patrick. Here also the author has departed radically from the model of her earlier achievement. The scenes of the new play are all laid in New York city, and the heroine is a trained nurse. The same dominant note of pathos will be observed, but in this instance the pathos is mellowed by a pervading sense of quiet humor. Mrs. Patrick brings happiness to a family in which sickness and dissension have run riot.

Kronstadt, a dramatization by James McArthur of Max Pemberton's novel of the same name, is also to be produced this season. The Babblers, by Stanley Dark, is yet another new piece which Mr. Lawrence is anxious to submit to the judgment of the public. The Three of Us is to be presented on the road this season with two distinct companies. Carlotta Nillson, supported by the original Madison Square cast, will head one company to star in the great Eastern cities. The other company, for which the players have been selected with equal care, is to tour the far West. The Man on the Box and Mrs. Temple's Telegram, with the advantage of two or three seasons of continued popularity, are again to go on the road.

RICHARD MANSFIELD IMPROVING.

Richard Mansfield arrived at his home in New London, Conn., at 1.15 P.M. Thursday from Saranac Lake. A special train which left Saranac Lake at 5 P.M. Wednesday consisted of engine, baggage and the drawing-room car *Commonwealth*, coming over the New York Central and the Boston and Albany to Palmer, Mass., where the *Commonwealth* was attached to a regular train on the Central Vermont. Mr. Mansfield was accompanied by Mrs. Mansfield, his brother Felix, two nurses and several servants. Mr. Mansfield spent the greater part of his time in the observation car and seemed to enjoy the trip. While he has changed greatly he appears not to have been fatigued by the journey. At Pittsfield, Mass., where his car was switched from one road to the other, he alighted and walked up and down the platform. When he arrived at New London he was taken in a carriage to his new Summer home, "Seven Acres," which had been in readiness for his arrival for the past two weeks. His former home, "The Grange," is rented for the season. Mr. Mansfield's brother Felix denies the reports that Mr. Mansfield will not act again.

"Mr. Mansfield will take a long rest," said the brother, "and there is no reason to believe that he will not be able to return to the stage in 1909."

SHAKESPEAREAN ACTOR MISSING.

The police of Philadelphia have been asked to make a search for Harvey A. Cassidy, well known for his delineation of Shakespearean roles, who has been missing from his home in that city since last Thursday. Cassidy, who is 52 years old, left to go to the railroad station to meet a friend. His sister fears he has met with foul play. Cassidy was in Modjeska's company and also with Blanche Walsh. For the last two seasons he has been touring with Charles B. Hanford.

THEATRICAL HOTEL DIRECTORY.

In the next issue of THE MIRROR, Sept. 7, will commence the publication of theatrical hotel directory cards, which will appear regularly thereafter in THE MIRROR'S advertising columns every first and third issue of each month. The value of this feature to readers of THE MIRROR on the road should be readily appreciated. The hotels running cards under the above heading will be of the class catering especially to the theatrical profession, who will therefor naturally be interested in the information conveyed by the directory cards. While this department will start in a modest way with a limited number of hotel cards, it should grow in size and importance as its advantages become apparent to the profession and to hotels throughout the country catering to the theatrical profession. In this growth readers of THE MIRROR on the road can materially assist by consulting the cards before selecting the hotels where they will stop, and also by calling the attention of those hotel proprietors who are not represented in the directory to the advantages of such representation.

THE LONDON STAGE.

THE DULL SEASON IN THE BRITISH METROPOLIS CONTINUES.

A One-Act Play from the French—The Coventry Pageant a Failure—Henry Arthur Jones and Hall Caine Permit Themselves to Be Interviewed—A Season of Moral Melodrama Promised.

(*Special Correspondence of The Mirror.*)

LONDON, Aug. 17.—Once again we have had practically a playless week, for as far as new productions are concerned, there has only been one little one-act thing. This was an adaptation by Manager Gaston Mayer of Tristan Bernard's quaint comedietta called L'Anglais Tel qu'on le Parle. This clever adaptation of the good Gaston's was not produced by him at his own theatre, Terry's, to-wit, where he is coining shekels, not to mention pieces of eight with your delightful native-made play, Mrs. Wiggs of the Cabbage Patch. No; French as She Is Spoke, as the little piece is called, was produced at the Playhouse, where that other big American success, The Earl of Pawtucket, is nightly delighting big audiences. The principal part in the small Gallic play is that of a spoofing interpreter who can't interpret worth a cent, to say nothing of an ac-cent. This character is splendidly played by that fine character, Cyril Maude, who is so excellent as Pawtuckett's pretended Earl. The other parts are cleverly played by Madge Tetheradge, D. J. McCarthy and Ernest Mainwaring, which name, please note, is always pronounced as "Manner-ing," that is to say, in sassiety suckles.

The only other new piece I have to name was produced on the Variety (or Vaudeville) stage, but as it is an actual stage play and will anon be seen in the so-called "regular" theatres, I may as well incorporate it in this epistle. Know then that this playlet is entitled, as several other plays and playlets have been entitled, Edmund Kean. It is the work of Alecia Ramsey and Rudolf de Cordova, who have collaborated in many plays seen on your side and on ours, but notably in As a Man Sows and in several short spectacular "tank" dramas presented at the London Hippodrome. This Kean play is one of the best and certainly the sanest of the many Kean concoctions I have encountered on the British and foreign stages. It shows the terrible strain endured by the up-till-then busking and starring great little Edmund from the blows of Fate and the sneers of his fellow players, while he is waiting in the greenroom to make his afterward historical debut at Drury Lane. That was the night, when (as MEMORITES will remember), the electric Edmund on being told that Lord Essex was kind enough to approve of his acting, exclaimed in piercing tones, "Damn Lord Essex! The Pit rose at me!"

The new Kean playlet, admirably written and dittoly acted, especially by Frank Cochrane as Kean, has been booked for all the big two houses for night, Moss and Stoll Empires.

That new and far-spreading disease, pageantitis, is now dwindling down. The most recent shows, since the beautiful Bury St. Edmunds' one, which I described to you erewhile) have been the pageants at Liverpool, the Isle of Wight and Coventry. At the last-named much fuss was made for and against the fact that Coventry's noble and ever-memorable heroine, Godiva, was to be represented by the nude statuary exponent who is now known as La Milo, but who aforetime acted in Australia and otherwhere as Pansy Montague. La Milo much more clothed than when she poses in the music halls and variety theatres, did ride as Godiva, but with all respect to La Milo, who is always inoffensive enough in these (to my thinking) totally unnecessary nude postures—I hold that the whole of the Coventry affair was rather a "let down," especially when one considers the beauty and purity of the legend concerning the lady who became the mother of that intrepid fighter, Hereward the Wake. It is not generally known that Britain's good and gracious Queen Alexandra is a direct descendant of the high-souled Godiva.

"But, bear in mind, it is all for charity," said many who approved of this Miloesque procession. "We shall get at least a thousand pounds for the local hospitals, and so forth." And lo! all they got was £200, for naturally many who would have patronized the pageant severely stayed away.

We can always tell when our good and gifted friends, Henry Arthur Jones and Hall Caine, are about to produce a new play from their respective nibs. They always both break out just before into lecturing or letter-writing form. Both Henry and Hall have during the last few days been interviewed, and so on, and each has given off much interesting matter, not altogether unconcerned with the gentle art of self-advertisement. But still, good luck to them both, say I, and good luck to their respective forthcoming new plays. Jones' new work is The Hypocrites, already so successful in your city. This is to be produced at the Hicks' Theatre by Presenter Frohman next Tuesday week, if present arrangements hold. I say if, because, as I write, Manager A. Bourchier declares that he will produce Sydney Valentine and Mrs. Blundell's new comedy, Flander's Widow, at the Garrick on that same date. But doubtless one or the other will give way yet.

Caine's next is an entirely new version of The Christian, which failed consummately at its West End production at the Duke of York's a few years ago, but which has drawn fortunes in the provinces for years past under the management of Wentworth Croke. Croke still holds all rights in this play and in the new version, but the production of the new one will be given at the Lyceum by Manager Ernest Carpenter and H. R. Smith, who have been doing splendid business there with romantic melodrama at cheap prices—that is, half the prices that ruled there in the time of the still lamented and still unreplaced Sir Henry Irving.

Dear lovable old Irving's highly popular eldest son, H. B., has just informed me that on his new tour he will try three new plays. These are, respectively, Cesar Borgia, by Justin Huntley McCarthy; Jonathan Wild, by an author who is as yet nameless, and The Lion and the Unicorn, written by H. B.'s brother, Lawrence Irving, and T. Hesiewood. H. B. I. will also on this tour add to the list of his father's famous characters one of that father's greatest, namely, Louis the Eleventh.

Rehearsals are, I find, shaping splendidly at Drury Lane for the new Autumn drama written by Cecil Raleigh and Henry Hamilton and now called The Sins of Society. This will show the evils of overmuch betting and bridge playing, and the heroine will be a giddy gambling girl. What with the moral of the aforesaid new version of The Christian, namely, an attempt to abolish or at least to alleviate what is described usually as "the social evil," and what with the evils of vile lying and girl betraying (as shown in Henry Arthur Jones' new play, The Hypocrates), and what with the several "morals" and awful examples to be given in the Drury Lane drama, we look like being in for quite an epidemic of what might be styled "missionary melodrama."

One of the biggest productions of the forthcoming dramatic season will undoubtedly be that of Attila, a new tragedy written by the promising young bard, Lawrence Binyon, for Oscar Asche to produce at His Majesty's on Sept. 4. Your Gawain was specially and privately invited to the copyright show of this tragedy on Thursday night, and although Attila the conqueror and cuss appeared, like the rest of the company, in modern clothes, and although there was no scenery and only "substitute props," yet I found this tragedy very thrillful and weird. Asche as Attila and his beautiful wife, Lily Brayton, as Attila's second "flame," Hilico, have fine acting parts. In the last scene of banqueting and bloodshed, the whole of the dresses, lighting, &c., will be of blood red color.

If all goes well the real dramatic season at the West End will start during next week with a musical play written by Leedham Bantock and Percy Greenbank (with music by Howard Tal-

STANFORD LODGE.

Mr. and Mrs. Harry Stanford (Laura Burt) at Stanford Lodge.

bot), and entitled The Three Kisses. I say if all goes well, because during the last day or two at the Apollo Theatre rehearsals Manager Frank Curzon has had to endure much trouble in the way of mutiny and part resigning. At the moment of writing, however, peace is reigning—for the rehearsal is just over! GAWAIN.

LULU GLASER'S NEW PLAY.

Lola from Berlin, a new play written by John J. McNally for Lulu Glaser, had its premiere at the Lyceum, Rochester, N. Y., on Aug. 22. It is a serio-comedy which tells the story of a series of complications resulting from mistaken identity. A rich German dies and leaves a substantial fortune, and his executor advertises for the heir in a German newspaper. Lolo sees the advertisement and hastens to America to claim the legacy. She arrives the same day that the lawyer's wife advertises for a servant, and is mistaken for an applicant seeking the position. This keeps up the comic interest until the last act, when the lawyer, who had left the house just before the arrival of Lola, returns and finds that the supposed servant is the heir he had been expecting. A serious vein runs through the play, and enables Miss Glaser to show herself in a different role. The cast was: Edward Lott, George La Guere; Annie White, Minnette Bennett; Harry Clarkson, Walter Pennington; John Westervelt, Fletcher Harvey; Mrs. Jack Westervelt, Florence Lester; Edith Westervelt, Lillian Spencer; Barstowe, Wallace Owen; Arthur Paget, Jack Standing; Lochia von Breckenhaussett (Lola), Lulu Glaser; Beatrice Courtlandt, Lavinia Shannon; Billy Needham, William Glaser; Richard Winchester Chorttle, R. C. Herz; Dollie Chorttle, Vinnie Bradcombe.

THEATRE SEIZED BY FORCE.

Representatives of Klaw and Erlanger and the Shuberts took forcible possession of the Lyric Theatre at Buffalo, N. Y., Sunday morning after a fight and John Laughlin was forcibly ejected from the playhouse. After ejecting Laughlin and the attendants the doors were barricaded, locks changed and a guard placed at all the entrances.

The invaders assert they have signed contracts from Mr. Laughlin which gives them lawful possession of the place for the next eight years. Mr. Laughlin avers that the terms of the contracts have not been fulfilled by Klaw and Erlanger and the Shuberts, and says he will fight in the courts for possession of his theatre.

When the Klaw and Erlanger men took possession of the theatre Sunday morning Mr. Laughlin called upon the police for aid, and a detective was sent to investigate. The officer was met by an attorney, who read some documents to him. Mr. Laughlin says the officer then took hold of him and put him out of the building. No details of the trouble could be learned yesterday.

YONKERS AUDIENCE GETS ANGRY.

King Lear was announced by posters and placards in Yonkers for Saturday night. As early as 6 o'clock a stream of people made their way to the hall, and by the time for the curtain to go up there was "standing room only."

It was a happy, good-natured audience, but as the minutes passed and the curtain did not rise the crowd grew impatient. An hour passed without a change in the situation.

Then came the rumor that the manager had fled with the box-office receipts. This kept the players from going on the stage. The audience, upon hearing this report, threatened the lives of the actors and the treasurer. The assistant manager, a woman, turned over to the crowd as much money as she had and was glad to get away uninjured.

This, however, did not satisfy those who did not get their money back. They began to throw bottles and chairs, and some even took off their shoes to hurl at the actors. The riot finally was stopped by the police.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated at Albany last week: The North American Amusement Company, New York, capital $25,000, its object being to own and manage theatres, opera houses, etc., also to produce operas, plays and other stage productions. The directors are Nathan G. Golberger, Jacob Klein, and Meyer Klein, New York. Garling City Amusement Company, Watertown, capital $2,000; directors, J. L. Smith, E. H. Scott, and C. G. Macomble. Joe Wood Vaudeville Production Company, New York, capital $2,000; directors J. M. Wood, J. F. Helf, and F. W. Hager, New York. Bliss Amusement Company, Hudson, capital $100,000; directors, C. A. Bliss, Hudson, and E. T. Newcomb and J. P. Coughlin, Albany. El Paso Amusement Company, New York, capital $6,000; directors, F. Vincent, J. P. Martin, and G. A. Gottlieb, New York.

LAURENCE IRVING ARRIVES WITH PLAY.

Laurence Irving arrived in New York last week, bringing with him the manuscript of his adaptation of the Russian novel, "Crime and Punishment," for E. H. Sothern. The title of the play, on Mr. Irving's arrival, was The Inheritance of the Meek, but after consultation with Mr. Sothern it was changed to The Fool Hath Said in His Heart, There Is No God. Two typewritten copies of the manuscript were lost from Mr. Sothern's automobile last Friday. Mr. Irving is staying with Mr. Sothern at the Bevan House, Larchmont, and will remain in America until the play is produced in Chicago on Sept. 22.

THE OTHER HOUSE AT THE MAJESTIC.

The Other House, whose opening was set for the Madison Square Theatre a week ago and postponed, will open at the Majestic Theatre on Friday evening, Aug. 30. Harry Beresford will play the role of David Hake, formerly in the keeping of Richard Golden, and Catherine Florence will have the leading female role. As has already been announced, The Top o' the World will open at the Majestic on Sept. 16, when the run of The Other House will end.

LUESCHER'S THEATRES TO OPEN.

In the F. R. Leuscher circuit the Foster Theatre, Fulton, N. Y., opens Sept. 4 with The Honeymooners, and the Pratt Theatre, Albion, N. Y., Sept. 10 with My Wife's Family. Mr. Leuscher has appointed as resident managers James Malone in Albion and James T. Woods for the new Lyric Theatre in Rome, N. Y., now nearing completion. Mr. Woods was for the past four years business-manager for the National Theatre in Rochester, N. Y.

YESTERDAYS WITH ACTORS.

UNIQUE PERSONALITIES AND PROFESSIONAL ENTITY OF THE KENDALS.

Madge Robertson's Inheritance of Stage Attributes—Her Early Career at the London Haymarket—The Famous Henschels Recalled—Characteristics of Players Long Popular on Both Sides of the Atlantic.

By right of inheritance no one stood more directly in the line of succession on the stage than Madge Robertson.

She came of a family of actors, as did Mrs. Fanny Kemble, Mrs. General Lander, Mrs. Fiske, Miss Viola Allen, Joseph Jefferson, William Warren and hundreds of others, who can all boast of ancestors who lived hard, intellectual, self-respecting lives and handed down names their descendants may well be proud to honor.

A characteristic remark of Mrs. Kendal's is perhaps worth quoting as a daughter's worthy tribute to a parent, if nothing more.

At a reception in New York some few years ago a lady was over-complimenting the actress, regardless of taste, and in her general dissection of her "admirable" qualities she dwelt upon the word "virtue." Mrs. Kendal's rapier was none the less pointed because sheathed in a velvet scabbard, as she smiled down upon the speaker and replied in a low, sweet tone, though distinct enough to be heard by everybody: "Don't insult me by saying I am a respectable woman! As my father's daughter, what else could I be?"

The very popular belief in temptation behind the scenes can only be met and answered by just such people as I have mentioned, men and women born there, who yet have never been in the slightest danger, from youth to age.

These actors, however, proved themselves immune outside the theatre as well as in, whereas some find temptation, we are told, in fashionable drawing-rooms, primitive villages, Summer piazzas, crowded steamers and ordinary railway trains. If Eve carry her lure about with her she will not fail to find an Adam even in a church.

Feeling this very strongly, as Mrs. Kendal doubtless must have done, her reply was not to be wondered at.

She was Madge Robertson when I first saw her at the Haymarket Theatre, London. And so many of the best actors had at various times served in the ranks of her father's company that upon her entrance among them on the London stage she was hailed as "the Child of the Regiment" and petted accordingly.

Her proud allusion to her father that I have quoted meant, let me say, more than might at first appear. Mr. Robertson carried on years of theatrical management in the English provinces, holding up the highest standards, artistically and morally. He brought up and educated a very large family, to whom his example proved a sterling investment. For while poverty was many a time familiar to him and his, anything approaching sloth, debt or dishonor never was and never could be.

I have spoken elsewhere in brief of the success of Tom Robertson, the eldest son; how opportunity came in answer to his knock at the gate, for we must seek if we would find.

At the very time I saw Madge Robertson playing with Mr. Sothern at the Haymarket her brother's comedy of School was at the height of a long run, and the once rejected author was not only commanding his own terms, but the man who had walked seventy miles without a decent meal or an encouraging smile had more good dinners now than he could possibly eat, and sat bathed in the adulation of his friends, the circle of which extended even to royalty itself.

It is said a woman in pursuit of a profession should never marry, and with this in the main I heartily concur; and yet among such some of the happiest marriages can be recalled.

It is as commonly accepted that, having committed the one indiscretion in the case of a public career, wives and husbands must at least be separated. Managers say one detracts from the other. But since there will always be exceptions to every rule, no more notable one can be cited than the Kendals. Others there always have been and are. Perhaps the most widely known of recent years and most beloved by three nations were Mr. and Mrs. George Henschel, their ideal courtship and marriage being regarded by some as the romance of the nineteenth century. For who that ever saw or heard the Henschels can forget them, their magnetic personalities, subtle charm and rare talents! As they stood together they made such a wonderful and complete whole that the audience forgot they had ever known them apart.

So with the Kendals. The loyal British public never wavered in their allegiance, and the young couple were led on and encouraged to win new laurels for each other.

Therefore in many respects they may be said to have dwelt in the sunshine. Nevertheless they could not be what they are to-day without their own devoted concentration and perpetual hard work.

We must not forget rays of the sun do illuminate the beautiful, but the searching light also shows defects. The higher we climb the surer must the foot be and the cooler the brain. A false step on level ground is easily recovered, but a stumble on the heights may prove fatal.

It is the combination of forces demanded by a stage career that makes the life so unusually exacting, physically and mentally, that brain and body must both equally respond.

Let any one thoughtfully sit down for a moment and bring to mind what such people as the Kendals have within themselves to insure their life-long success.

First, perfect health, possession of every faculty. The literary man and the maestro may work somewhat fitfully, as the painter finds himself at his easel, *en dishabille*, making a master stroke when the mood is upon him.

Beethoven composed his magnificent harmonies without hearing them by any outward sense.

Robert Louis Stevenson wrote from a bed of pain. But the actor stands before his audience; it matters not that he may have had a hard day before reaching his dressing-room. It is now he must buckle on his armor and be at his best, since the real work is about to begin and the public will sit in judgment upon it.

On seeing the Elder Miss Blossom enter, exquisitely dressed, all freshness, all magnetism, all buoyancy, who among the audience suspected Mrs. Kendal had spent two exhausting hours that afternoon in arranging the setting of the scene? And in that as everything.

After the physical comes the mental. One is useless without the other. We all know the Kendals' perfect acting, but to some the very faultlessness makes it appear easy to attain, and lookers on rest at that, forgetting the natural gifts, the intellect, the years of study, the education, the accomplishments that enabled them to gain distinction and retain it.

The same qualifications that make up a lady or gentleman in society are equally necessary on the stage. Mrs. Kendal goes to a piano in a drawing room with the same unconscious ease and musicianly skill that distinguishes her in Paula Tanqueray. So, too, is her pure, cultivated voice given to her friends in private as we have heard it in public. How exquisitely she sang the song in Lady Clancarty, and what a picture she made as she sat there striking the chords on the mandolin! Nature has been very bountiful to her; delicate touches enhancing the beauty of nature are the prerogative of every one behind the footlights.

But the caricatures we sometimes see, with a kind of impressionist treatment of coloring, and burlesque goggle eyes, make us turn to the few exceptional faces with serene and grateful satisfaction.

Mrs. Kendal is fair enough to bear inspection in the full light of day, and while the actress might be accredited with adventitious aids, there is no mistaking the woman in society, fresh and wholesome looking, holding about her by genuine charm the best circle in the room as she discusses fluently with the ordinary foreigner as well as her own countrymen, besides being a most brilliant *raconteur*. After her first visit to America, she was constantly called upon to relate some of her experiences. Lacking Mrs. Kendal's quaint humor, I have no excuse for repeating the following, were it not for the moral conveyed, which taught me how to try and see familiar things with strangers' eyes. For surely I had many a time gone from Boston to Washington and never thought twice about "this novel method of American progress," which, when related to the little group on "the other side," caused speechless wonder and amazement.

Mrs. Kendal described, first sitting book in hand, absorbed in what she was reading, until glancing up she found herself alone with the porter, to whom she addressed the inquiry, "Why have they stopped?" "Here's where we go onto the boat, madam." "Onto the boat? Good gracious, hand me my things down from the rack." The porter's assurance that her things were all right was no satisfaction to an old soldier who wanted to keep his kit under his own eye. "Where is everybody? Where is Mr. Kendal?"

The official tried to console the lady by the statement that he "guessed the gentlman had gone onto the boat with the others."

"But do all the passengers go on the boat?"

"Yes, madam; you're going right on now!"

And sure enough the train began to move. "What do you mean? Going, *this car*—going?" "Yes, madam; the whole train goes!" "On the boat?" "Yes, madam, here we are!"

Mrs. Kendal said her horror was beyond words, and clutching her valuables she dropped back into her seat awaiting the inevitable, for what could follow the putting that enormously heavy train upon a boat but the sending it to the bottom of the river with all its human freight?

But Mr. Kendal appeared, as Mr. Kendal is wont to do at the suspicious moment, never failing to bring composure and serenity, and together they went on deck to witness "a wonderful sight." Here was the dauntless little *Maryland* tugging along as if it were mere child's play for her to stack all those huge cars, float them for an hour as she skirted the big city of New York, and carry them into harbor at the last in safety. And then to cap the climax the welcome call of "dinner" was heard. An oblong sort of pilot house served for the meal, and with the cloudless blue sky above and the refreshing breese persuading them they were out at sea the time passed merrily until with a lingering glance at the magnificent Hudson River they took their seats in the drawing-room car, and as they had been bowled on to the boat they were bowled off again and proceeded with their journey.

On a certain Summer afternoon in dear old London this experience of travel was accepted by the listeners with only a "wee bit" of suspicion, for of a truth it harmonized with all they had heard of the bigness of America. But when Mrs. Kendal followed it up with another surprise in California her hearers fell into uproarious laughter at the wit and invention of the story teller. But, "believe in it? Believe in a house being moved? No, indeed!"

There are not a few who recall the widening of Tremont Street in Boston and the setting back of the Hotel Pelham at the expense of the city. And among such, credence will be given to the traveler's narration, who had been most hospitably entertained on her previous California tour and now on a return the following year was again sought out and invited to a formal luncheon by the charming hostess. Allowing only time to arrive at the correct moment the honored guest was dismayed to find she would be late, since the approach was certainly not the one she had known. "Where are we going?" The coachman could not understand. The coachman very politely but as positively asseverated he knew the road and on he drove until to Mrs. Kendal's bewilderment there stood the house! She recognized it in an instant. No! It had not been perched up on a crest of a hill. Yes, it was the house. It was a peculiar house; there was no mistaking it. But the terraced, unfamiliar lawn and all the surroundings—what paradox was this? It was and it was not. What did it mean? Regardless of the delay she stopped to ask. "Oh, well, the family have moved!" "But this is the same house?" "Yes, that's the same house." "And how did they get it here?" "Just moved it!" "You mean they pulled it down and rebuilt?" "Not much. That ain't the way we do in California." "How else did they move it?" "Well, they just dug down, stuck in supports, hoisted it onto the machine and rolled it up here, and that's all there is about it!"

The coachman said he'd "allow this had been a tough job, more than most, because the wood had to be cleared and the hillside graded, but there the house stands and it's got the sightliest view in the State now it's got fixed." In recounting the incident Mrs. Kendal said confidentially to a friend at her elbow as she laughed to hear the others: "Dear lady, they don't any of them believe; neither should I, if I had not seen the thing for myself."

Social intercourse is delightful and the being sought out and lionized most flattering, but nevertheless exhausting, and where laborious parts are undertaken night after night, great restraint must be imposed and magnetism be preserved or the efforts of the artist are not up to the high goal when the hour strikes for "Everybody ready to begin," and the performance after a reception or luncheon is apt to fall flat. I can testify to one favorite star having stuck twice in her lines after a hurried rush from one of these fashionable gatherings to the stage without rest and preparation.

Even the strain of acting and the fatigue of travel are not all. To insure a modest income for old age there must be a sharp contest with the commerce of the world. The ordinary merchant thinks he has enough on his hands if he attends to this alone. Many a man of affairs is immersed in his own family estate. The actor as a rule has but little comprehension of this financial qualification. Mr. Kendal is the rarer, then, in meeting the demands at every point! As a business man he ranks with the most able, as well as the most just and generous. What is more, in matters pertaining to the business of others, whereas some are apt to give an abrupt and discouraging verdict in such a harsh and cruel way as to almost paralyze any future effort, Mr. Kendal has by a kind word of advice put more than one young man on the right road, and by a timely suggestion enabled him to find the key to a difficult situation that not only sustained him in the present but led him on to success in after life.

It is well known that the secret of the sincere esteem that all feel for William Grimston Kendal lies in his rare courtesy, at all times, under all conditions—a never-failing courtesy, given to his king no more than the humblest applicant who seeks him out.

And here as in all else the wife is her husband's fitting mate, working hand in hand with him, following his lead, or able and ready to take the initiative when it is hers to work out alone, never flinching from duty, never taking the refuge of the ordinary woman in little indulgencies, but starting off at half-past eleven o'clock at night on her husband's arm, his companion in the walk they generally take to the hotel after the performance. One rather severe night a friend offered to drive her home. "No, no," she and "William enjoyed the brisk trot in the fresh air," so they ran off together in the snowstorm, like good comrades as they were.

Not the least of Mrs. Kendal's charm is her pretty womanly domestic air. While others sit and talk only, she will have a bit of knitting or embroidery in the beautiful, busy hands that some friend will value doubly for the dear giver's sake.

In one instance I heard of, Mrs. Kendal's hands were put to better purpose yet.

She was told of a poor suffering little lady who was on a bed of sickness, tortured in body and mind, having together with her baby boy been cruelly deserted by a well-placed husband and left in straitened circumstances and overwhelming sorrow, since beside all else her illness might leave her a cripple for life. It was during the Kendals' first visit to America. They were being welcomed royally, but in spite of each day bringing a full list of engagements Mrs. Kendal not only visited the poor invalid but, finding her touch proved soothing, she gladly made an attempt at giving "massage," when she herself ought to have been resting. But the ministrations were gratefully spoken of by the little patient as bringing the first relief in months and in its marvelous cessation of pain, giving promise of the future cure, which indeed happily materialized.

"The world is so full of beautiful things," and let me add of dear people: they are all around us, some angels in disguise, but we feel their presence every day of our lives. And among all that I have ever known most quick to speak the encouraging word, most ready to follow it up with the helpful deed, and whose heart is most full of generous impulse, let me unhesitatingly inscribe the name of Madge Kendal.

CATHERINE MARY REIGNOLDS WINSLOW.

MRS. A. E. BOYER DYING?

Mrs. A. E. Boyer, of the A. E. Boyer play agency, was taken suddenly ill last Friday and removed to her apartments at Hotel Navarre. Her condition became so much worse Sunday that she was taken to the French Hospital, on Thirty-fourth Street, where an operation was performed. Yesterday she was reported as being very weak, and her physician had only small hope of her recovery.

MAUDE FULTON ILL.

Maude Fulton, who has been playing Thisbe in The Orchid, underwent a serious operation at Lincoln Hospital on Aug. 21, and will not be able to resume work for six or seven weeks. She stood the operation very well and is already regaining her strength. Miss Fulton had been ill for several weeks, but persisted in continuing at her work in spite of her physician's orders.

THE FRIARS MAKE MERRY.

The Friars gave a supper on Friday night at Reisenweber's. Wells Hawks presided. Eulogistic speeches were made, letters were read from Louis Nethersole, George Henry Payne, and Charles and Daniel Frohman. The Friars' song was sung by Joseph M. Ratliff. The supper was given to Al Hayman.

ENGAGEMENTS.

Mignon Douglass has been engaged by Liebler and Company to play Miss Lucy in Mrs. Wiggs of the Cabbage Patch.

Allen T. Frisby, as Ezra Whittle, in The District Leader.

Sidney Ayres, for Wilton Lackaye's company, in The Bondman.

Shelley Hull, for Glorious Betsy.

Diana Huneker, for Grace George's company.

Edward Rosenbaum has been engaged by Florenz Ziegfeld, Jr., as business-manager of The Follies of 1907.

Ralph Kellard has been engaged by David Belasco for an important role in the new play which is to follow The Rose of the Rancho at the Belasco Theatre in November.

Margaret Moffet will play Molly Livingston with Ralph Stuart in Strongheart this season.

Thomas T. Shea has been re-engaged by Murray and Mack to originate a tramp part in their new musical comedy, The Sunny Side of Broadway.

William Weston has signed with E. J. Carpenter to play his old part of Johnnie Hobbins in Why Girls Leave Home. This makes four seasons with this attraction.

Richard Stanhope has signed with E. J. Carpenter's At Cripple Creek (East), to replace Erwin Blunkal in the leading role.

By Betts and Fowler: James Amer and James Gordan, with Joseph Hart in vaudeville; John W. Foster, Will S. Davis, and Mamie Lee, with From Broadway to the Bowery; Blanchet Brothers and Randolph and J. H. Washburn, with Hanlon Brothers' Superba; Frank Irwin, with Chester Devonde; Lawrence Barbour, Claudia Lucas, Pearl Abbott, Bob Le Roy, Edwin Clayton, and Julius Wright, with The Great Wall Street Mystery; Holly Hollis, with Earle Simmons; John Burkett and C. B. Holliday, with In Louisiana; W. McKegney and J. P. Burkart, with We Are King; Fred Kelsey and the Thompson Sisters, with A Contented Woman; Virginia Richmond, Howard Webster, and Signa Miller, with The Girl from Broadway; John R. Cumpson, with Burres' Song Birds; Reid Hall and Al. Rice, with The County Sheriff; M. J. Otis, with King's East Lynne; W. K. Allen, with Harry Sheldon, in vaudeville; Leo J. Doherty and Viola McDonald, with Knickerbocker Theatre Stock company; Basil Buck, with Ben Hendrix; W. T. Hobson and J. A. Coleman, with A Good Fellow; Kathryn O'Brien, May Tobin, M. De Sota, and Freda Klingle, with Grace Cameron.

Florence Hamilton has been re-engaged for Hathaway's Stock company at New Bedford for next Summer.

NOTES OF OPENINGS.

The Holy City, at Somerset, Pa., Sept. 14.

A Poor Relation, on Aug. 16.

Joseph and William Jefferson, in The Rivals, at Plainfield, N. J., on Sept. 30.

Creston Clarke, in The Power That Governs, at Burlington, Vt., on Sept. 23.

At Yale (Company B), at New London, Conn., on Sept. 21.

At Yale (Company A), at Boston, on Sept. 16.

Paul Gilmore, in The Wheel of Love, at Asbury Park, N. J., on Sept. 7.

An Old Sweetheart of Mine, at Albany, on Aug. 29.

Cupid at Vassar, at Waterbury, Conn., on Aug. 22.

Piff, Paff, Pouf, at Star Theatre, Buffalo, on Aug. 29.

When We Were Friends company, at Springfield, Ill., on Aug. 25.

Before and After, Toronto, Aug. 26.

Cecil Spooner company, at Yonkers, N. Y., Aug. 29.

Fisk O'Hara, in Dion o' Dare, Yonkers, N. Y., Aug. 26.

The Bells, Clinton, N. J., Aug. 26.

Blanche Walsh, Chicago, Sept. 8.

Comin' Thro' the Rye, Bridgeport, Conn., on Aug. 28.

Edwin Burke Company, Fishkill, N. Y., Sept. 5.

The Singing Girl of Killarney, at Mt. Vernon, N. Y., on Aug. 24.

THE STOCK COMPANIES.

Minnie Louise Ferguson, a member of the Will A. Peters' Stock company, of Lotta Park, Charlotte, N. C., sprained her foot and ankle while attempting to step from an elevator on Aug. 11. She played her role on crutches for three nights, but has since been forced to give it up. It will be some time before she will be able to resume work, and meantime has left for her home in Colorado Springs.

Carrie Clark Ward has opened the season at the College Theatre, Chicago. This capable actress made a distinct hit in Minneapolis recently in the production of A Navajo's Love. The Minneapolis papers were enthusiastic in their praise of Miss Ward's work while she was playing in the stock in that city.

The Mystic Stock company, at Utica, under the management of N. Appell, closed its season on Aug. 17, one of the most successful seasons in the history of the Mystic Theatre. The organization played a week's engagement at Poughkeepsie. Its time is booked for the entire Winter.

Doris Mitchell has gone to Chicago to begin rehearsals with the Marlowe Stock company, of which she is to be leading woman.

PROFESSIONAL DOINGS.

Here is a picture of Nance O'Neil and her Japanese maid at her country place, Tyngsboro, Mass.

Rehearsals of the Eldredge and Meakin Opera company in Reginald DeKoven and Harry B. Smith's comic opera, The Highwayman, will commence Tuesday, Sept. 3, under the stage direction of H. W. TreDennick. The principals, besides Mr. TreDennick, include Elizabeth Spencer, Pacie Ripple, William Clifton, Louise Striblen, Albert H. Busby, Eileen Russell, Richard Kieserling and a chorus of fifty.

Alberta Gallatin, with her entire company, visited 101 Ranch at Brighton Beach last Friday as the guests of the Miller Brothers. Miss Gallatin and her supporting company got some interesting data concerning ranch life, cowboy dress, etc., for Miss Gallatin's new Western play, Judith of the Plains, which will open at Plainfield, N. J., on Sept. 10. Eldredge and Meakin intend to purchase several horses, cowboy costumes and ranch paraphernalia from the Miller Brothers for use in Judith of the Plains.

Edith Rowand, leading woman in A Race Across the Continent, is in a private hospital in New York city recovering from an operation for appendicitis performed last Wednesday. She was compelled to cancel her engagement and return to New York a week ago.

Fred Carlson will sail Saturday, Sept. 7, for London, Paris and Berlin. While abroad Mr. Carlson will establish a foreign office for Eldredge and Meakin, probably in Berlin. Mr. Carlson, who is a composer of some repute, has just finished a composition of Hawthorne's The Scarlet Letter, which Eldredge and Meakin will produce next season.

The Anna Day company, in When Knighthood Was In Flower, under the direction of Ernest Shipman, are now finishing their rehearsals in New York City, and will open in Philadelphia in Sept. 2. After playing forty-two consecutive weeks in the States, Mr. Shipman will send this company into Canada and the Maritime Provinces, thereby extending the season to more than one year of consecutive performances.

Herbert Kelcey and Effie Shannon have completed a six weeks' engagement at the Alcazar Theatre, San Francisco, where they have presented a number of plays with which they have been identified, and are now playing a brief engagement at Portland, Ore. Their rehearsals for next season's tour under the direction of Ernest Shipman will begin in New York City, on Sept. 16, and this season will open at the Garrick Theatre, Philadelphia on Oct. 7.

Rehearsals of Done Brown will begin on Aug. 28, at the Chimney Corner, on Sixth Avenue, instead of on Sept. 2. Among the people engaged are Robert Garnella, Frank M. Forrest, Jack Stockton, Tim Leavans, Edgar Paige, Walter Edson, William H. Holmes, Elsie Garnella, Grace Delmore, Estelle Harte, Kit Leavans and Ella North.

The Girl Behind the Counter, with Lew Fields in the principal role, opened at Atlantic City last night.

Charlotte Lambert has fallen a victim to the wiles of vaudeville and opened at Keith's Theatre, Philadelphia, on Aug. 19. She has been especially engaged by Valerie Bergere for several important roles, opening in one of them at the Colonial Theatre, New York, Sept. 2. Miss Bergere has forty weeks booked, mostly in and around New York.

James Branwell, a theatrical manager, was struck and seriously injured by an electric cab on Broadway last Friday morning. He was taken to the New York Hospital.

E. J. Carpenter's Why Girls Leave Home opened its season in Janesville, Wis., on Aug. 23 to big business. Mr. Carpenter was on to see the performance and was highly pleased with it. The entire season of forty weeks has been booked, which extends from coast to coast.

Mortimer M. Theise has in preparation a comedy based on Roy McCardell's cartoons of "Mr. and Mrs. Nagg" that have been appearing in the New York *World*.

In regard to published statements concerning John Mason's engagement for this season, Harrison Grey Fiske said yesterday that he had released Mr. Mason from a contract to continue under his management at the desire of Augustus Thomas, in whose play, to be produced by the Shuberts, there is a part which Mr. Thomas wrote with Mr. Mason in mind. The plans for Mrs. Fiske's season made the arrangement possible. Mr. Fiske said further that Robert Warwick, who has been announced as last season's leading man with Mrs. Fiske, had never been under engagement to him in any capacity.

Damon Lyon gave a recital at the Casino in Newport, R. I., on Aug. 19. His programme included several songs and readings. Mrs. Lyon assisted and Florence Carley was at the piano.

Wadsworth Harris is visiting friends at Deal Beach, N. J., until time to begin rehearsals with James O'Neill in Virginius.

Classmates, with Robert Edeson in the leading role, was produced at Springfield, Mass., last night. The play will open at the Hudson Theatre next Thursday.

"Little Nemo," the dreaming boy of the New York *Herald's* comic supplement, is to be dramatized into a spectacular play and offered by Klaw and Erlanger. "Fluffy Ruffles," another *Herald* exploitation, is already on the way to the stage through the instrumentality of Clyde Fitch and Charles Frohman.

Kumpfe and McCrea, who will star Gus Pixley in The Merry Clown, discontinued rehearsals after three weeks owing, they say, to inability to secure costumes and scenery in time.

Manager of the Frank H. Daniels Stock company, holding contracts for Fair dates at La Crosse, Wis., and Albert Lea, Minn., is requested to at once confirm contracts, or they will become void. Address W. F. Gage, La Crosse Theatre.

THE CAPULET'S NURSE.

A STUDY IN ROMEO AND JULIET THAT PROJECTS NOVEL CONCLUSIONS.

Arthur Stringer Analyzes the Character of the Earthly and Garrulous Old Woman in Its Relation to the Egoism of Youth and the Flame of Love That Juliet Illustrates.

It has been asked, time and time again, why Juliet was ever put side by side with such a Nurse. Why did this old magpie sit on the same bough with our Apriltan nightingales of Verona? Why did the shadow of one so gross and earthly fall across the path of one so pure and innocent? Almost as often as asked it has been answered: For the sake of "comic relief."

This would be true enough, if all our final valuations with Shakespeare were determined by the actor alone; if the ultimate word came to us from across the footlights. For with very rare exceptions this Nurse in Romeo and Juliet is worked for comedy. Her horse-play has become a tradition. Over it has trickled custom, like the persistent waters of a petrifying spring, until it remains as immobile and fixed as marble. She is a buffoon with a waddle, a biliowy harlequin prone to tantrums and scolding fits. She is a crochetty and garrulous old woman, a fat and facetious interloper, a petulant and ludicrous clown in petticoats, whose mere entrance on the stage is an excuse for laughter. Mrs. Jameson has accepted her as a woman already in her dotage. Coleridge speaks of her as in her second childhood. Helena Faucit regards her as selfish and cruel; and when the late Mrs. W. G. Jones, playing with Miss Adams, attempted even a qualified approach to a sympathetic interpretation of the character, she was accused of irreverence toward older models! So apparently out of place is the old trull's insolence, at the beginning of the last scene of act four, where she orders the "cot-quean" Capulet off to bed, that four admirable Shakespearean editors—Hudson, Verplanck, Singer, and Keightley—have suggested that the speech be transferred to the mouth of Lady Capulet.

Yet much depends on the manner in which this so-called insolence is delivered. Softened and ameliorated with that spirit of diffused maternity which must have dwelt about this long-indulged old foster-mother, her very license could be so interpreted as to become a sort of seal of recognized affection, a badge of intimacy understood and love acknowledged. For throughout the play creep her homely and hard-headed vulgarities. Her sordid actualities rise through the rose-scented air, like the smell of a kitchen through some white palace of love.

Vulgar and low and coarse-minded this pampered old hireling is, but "with a difference." A buffoon she is, yet something more than a buffoon she remains and was meant to remain. It is true that she is unrefined—as unrefined as washtubs and frying-pans. The very first words she utters make up an oath of indelicacy. Her humor is low. Her garrulity is shallow, touched with the cynicism of disillusionment. She is subservient, at times woefully deficient in common honesty. She is pompous and vain before her inferiors, if such they could be called. Crafty she is, as well as sordid and venal. She would see to it that her "lamb" is mated to a man well endowed with the "chink." Once bribed with Romeo's gold—which the old rapscallion makes a timid feint at refusing—she is ready enough to blink at what she knows to be a pretty perilous intrigue. She might, indeed, have been mothered by Desdemona's Emilia and sired of Falstaff himself. For she is a trimmer and an opportunist, ready enough to cry the virtues of Paris, once the field is clear of Romeo. Most astutely would she lie, if it only brought peace to her ward. She is weakly indulgent. She is slothful in her movements, bigoted in her beliefs, and much given to crying about her bodily woes. She is an affront and a mockery to that white palace of love through which she ramps and wheezes and stumps.

Yet she is, in some way, *woman*, woman to the backbone. She is a human being, as vital and breathing and faithful to her sex-type as is Juliet herself. In one flowers the heavenly egoism of youth; in the other flourishes the earthlier egoism of old age. The question that remains is: Why was this old Nurse, this lethargic and callous and twaddling and linguacious old magpie, thrust into the same odorous garden of rhapsody that screened and sheltered the dove-throated Juliet?

Before this question is answered it may be worth while to look a little closer at our old termagant, whose first speech is an indecency. It is worthy of passing note, that although her first words are ribald, her second utterance is one of tender affection for her ward, for her "lamb," for her "lady-bird"—and thereat her sophisticated old mind, which knows life and its ways, hauls up with a sudden "God forbid!" for she remembers that in the world without, the world unknown to Juliet, the term of "lady-bird" is usually applied to certain beings of malodorous character. Her memory for dates is weak, for outside the Capulets' walls the world is a world of shadows and accidents. The making of a jelly is of more importance to her than an earthquake; the quieting of a "tetchy" infant of more import than the putting down of an armed revolt. She has but four teeth left. These teeth, in all likelihood, are not outnumbered by her ideas. But those same ideas are the narrow and persistent ones that render existence orderly and keep households together. Her last word is a command to the boisterous musicians for silence, when unlooked-for sorrow has fallen on the house of Capulet. Purgations and poultices, tinctures and bandages, are the only balms and comforts comprehensible to her homely heart. She thinks only of the more materfal things of life—of the grosser things, if you will. Her old head is taken up with sheets and bedding, the baked meats and spices, the "dates and quinces in the pastry," the milk-giving and child-bearing of life. However dark the spirit of Tragedy may hover over the house, meals must be prepared, and dishes made. In her old head is doubtless much wisdom as to these rude and rudimentary things. Like all old nurses, she is a woman of narrow yet practical views. These fine and flashing young dreamers with their feather brained obsessions and their ecstatic passions are long beyond her ken. Youth is a madness that time will cure. Juliet in the moonlit garden, bathed in the voluptuous languor of an Italian evening, is merely a wayward young girl who must not get her feet wet, and must go to bed between dry and well-aired sheets. Let the young chick moon, if she will, over the balcony railing. It is a green sickness that will pass away. Far below, in the bunkers, is stern work to be done; and the ship of life can't be all promenade deck.

Yet her indulgence is not all weakness, for she is still a woman of quick enough sympathy, or ready enough tears. She must have been still a dame of sensibilities, for she faints at the sight of blood—and a nurse at that; When Tybalt lay in his gore, if we may believe her, she "swounded at the sight." Her grief for her lost mistress is genuine and immediate. Her love for the family in whose service she grew old is uncouth yet profound. So, after all, she is a woman, Hogarthian if you will, but with her moments of true dignity, her orbit of usefulness, esteemed in her place, and held in ready affection by those who have cajoled and humored and indulged her. Her impudence is, after all, the discreetly audacious and soft-hearted impudence of the long-petted and long-trusted servant, the well-tried and wise old retainer to whom the very secrets of the family are no longer secrets. She has lived too long with unswaddled intimacies to fall back on the conventionalities of life. Her honest and primitive vocation has endowed her with the candor of careless vulgarity. She would rather wash a baby than wear a crown. The world of the mind, of emotion and abstraction, is a trivial accident to her; the world of the body is an ever-pressing actuality. We must *live*, even in the palace, and even the whitest palace of abstracted love must somewhere have its kitchen!

And, strangely enough, this kitchen-soul is the one soul that stood close to Juliet, infinitely closer than the girl's cold and self-contained mother, incomparably closer than the choleric, despotic and quick-tempered father. So, ill-fitted as she is for the task, the rheumatic old Nurse is compelled to become the emissary of this fragile and impatient spirit of first-love. She loses her breath, and bemoans her pains, and can make her way but slowly, far too slowly for Juliet's heart, with its suddenly awakened Italian precipitancy of passion.

There is something more than ironic in this emissary. For all the while this same indignant, outraged, garrulous, practical-minded, worldly-wise, rotund, matter-of-fact old Nurse moves unremarked through their palace of dreams, the very messenger of Truth which Juliet's eyes can neither see nor comprehend. Personified in her unwieldy corpulence is the Fate that cannot forever be overlooked. In this Nurse walks the spirit of a world neglected by our rapt young lovers.

It is this that brings us back to the problem of Shakespeare's purpose in throwing two such antithetical figures together. Romeo and Juliet, with him, is not an unqualified psean of love. It cannot be called an impassioned and unreserved celebration of erotic awakening. It is, as well, a wistful lamentation on the futility of youthful illusion and aspiration, a muffled Jeremiad on the instability of a spiritual exaltation that triumphs only in its death. Those who live by emotion, he would say, must likewise die by emotion. The business of every-day life will go on; we know that the servants of the two proud houses still must serve, even after the tomb has closed on Romeo and Juliet alike, shutting them off from the world that would not and could not leave them alone with their love.

So this world that confounded them must not be overlooked by the artist. The picture, accordingly, is filled out with its earthlier figures its figures that are truly of Shakespeare. He makes them a human and likable lot, these light-hearted, squabbling retainers, these well-fed and garrulous servants of the Montagues and the Capulets; and out of them, as he goes, he wrings his Jovial delight and his humanistic fun. The Nurse herself he draws with a relentlessness of detail that is almost startling in its realism, meaning her for something more than our comic relief. It was not his intention merely to tickle our ribs with her rotundity the moment he had wrung our heart with her charge's tangled destiny. *For he meant her as a foreshadow of that destiny itself.*

Shakespeare, with all his sentiment, it must be remembered, is never a sentimentalist. His very greatness lies in his aloofness, in his sanity, in his comprehensive view of life. He stands above and beyond his characters. He is not a pleader of special causes. He nurses no uncompromising ideality. He had learned that life is not all rose-leaves. He has come to know man, and the soul of man. Early in his existence it was forced home on him that human nature, with all its nobility, its aspiration, its illusory exaltation, is good only in degree. Super-refinement—as he has shown us in Hamlet—invariably leads to some insidious process or rebarbarization, to some corrupting side issue or weakness. Our first duty, as Herbert Spencer has put it, is to be a good animal. The purest-thoughted girl, with all her ethereal dreams and emotions, is not an untrammeled spirit, but a flesh and blood human being. Her functions are physiological ones; she does not and cannot rise above them. She must eat and breathe and be kept warm. She must be housed and clothed and fed; she must mate with one of her kind, and bear children, and be a good mother to them, and in turn grow old, and watch her offspring walk the way that she has walked. It is human destiny; whether we like it or not, it must be accepted. Yet both destiny and nature may work subterraneously. Youth, often enough, is blind to the operation of both. And the tragedy in the life of Juliet, as well as that in the life of Romeo, lay in the fact that passion obscured the view to earth's actualities.

> These violent delights have violent ends,
> And in their triumphs die, like fire and powder,
> Which as they kiss consume; the sweetest honey
> Is loathsome in its own deliciousness,
> And in the taste confounds the appetite.
> Therefore love moderately; long love doth so;
> Too swift arrives as tardy as too slow.

Thus admonishes the comfortable Friar to the hot-blooded youth who would give life for a handclasp. It has been the habit to say that this love between Juliet and Romeo is pitiable because it was born in a world too rough and cruel for such tender feeling. Yet this is not the whole truth, for their passion can scarcely be described as a fragility that dies of its own weakness. It dies, indeed, of its own strength, its own rapaciousness, its unmodified exactions, its reckless and uncompromising impracticability, its intolerance of outside issue. It is of a sort of drunkenness that these two lovers die, a divine drunkenness if you will, but still a drunkenness. They whisper along their soft and voluptuous paths for one happy and brief and bewildered hour; languorous moonlight surrounds them, nightingales sing to them, silence and rapture and whispering leaves screen away the world from their transported young souls. And they go to the waiting tomb intoxicated with the wine of ecstacy, bewildered and dazzled with the very richness of the love that has asked and given too much.

Miranda, besides Juliet, seems slow and rustic; Viola seems flippant; Isabel seems austere and bloodless, Perdita foolish and fanciful, Portia both pedantic and puritanic. Juliet is innocent, but she is not ignorant; she is inexperienced, but not unenlightened. She has lived too long with her talkative and worldly-wise old counselor not to know the meaning of love. Yet leaning over her impassioned Romeo with a veritable ache of abnegation, she sighs out her soul to him without doubt or reservation.

> My bounty is as boundless as the sea,
> My love as deep; the more I give to thee,
> The more I have, for both are infinite.

So abandonedly soft are her tones, so beautiful the words, so warm and lovely the opening flower of womanhood above him, that Romeo fears it to be only a dream, "too flattering sweet to be substantial." And this it is, although they know it not. As they face each other there they are god and goddess, alone in space, isolated in their rapture, far above the world and its exactions.

Then the Nurse calls. It is the call of earth, the whisper of unremembered Fate. The enchanted goddess is no more. Heaven falls away. Juliet is but a twice-rebuked girl in a damp-aired garden, ending a clandestine meeting with a young nobleman of an unfriendly house, a youth who must make his way safely out of her garden and over the brick wall, or be caught, imprisoned and killed. No, she is no longer a higher being. That repeated call from an impatient Nurse makes her once more human, limited, circumscribed. It is the voice of Reason, of too exacting and chilling Reason, striking at the heart of Rapture. And after the lovers have been made one—and there is something keenly ironic in the thought that they know their first and only night of happiness through the instrumentality of this same Nurse!—they lean in each other's arms at the lightening window, bemoaning the coming of day, reluctant to part. And again it is the ever practical-minded old Nurse who perceives Juliet's mother on her way to the daughter's chamber, and severs their bedtatting figures with one sword-cut of discretion, since detection would mean irreparable disaster:

> The day is broke; be wary, look about!

Thus the Nurse and the girl, as they stand there together, are both equally astray from Truth. The over-worldly practicality of the one is the direct antithesis of the starry-browed thoughtlessness of the other. The girl is abandoned, unselfish of what now seems the rind of life, blindly idealistic, of the angels themselves, steeped in beatitude, immersed in that illusion which is not all illusion, unconscious of mere worldly conditions and consequences. The woman is old and wary and wise; she is anesthetized by age, lethargic and unresponsive and matter-of-fact. She would whimper out to take care of the body, and the "spirit" will take care of itself.

Neither is wholly right, just as neither is wholly wrong. But in the combination of the two Shakespeare has achieved his triumph. Through the two, side by side, he retains his sense of objectivity, his master's attitude of imperturbability. In other words, *through a fat and garrulous and hard-headed old woman he establishes his claim to pre-eminence as a dramatist.* He demonstrates to us that he has not been tricked and blinded into a lyrical or sentimental interpretation of love. He keeps his feet on solid ground; he remembers the more material side of things. Through this figure of an old wet-nurse he leads us back to the *sheer brutality of biology itself.* He reminds us of laws that cannot be evaded, sordid and disheartening as they may seem to the eyes of youth. He teaches us to face the fact that our world is not all rose-leaves and music and moonlight. He schools us, in his stage asides, to accept our fate and bear our inherited burdens, clinging to that philosophic reasonableness which touches life with lucidity and leaves us more ready to accept that cryptic law which ordains that

> Some shall be pardoned, and some punished.

That is to say, Shakespeare has remembered to balance his composition. On one side he has placed the figure all white; on the other the figure all dark. The one reacts on and stands a foil for the other. The darker and wiser figure brings to the canvas a spirit of homeliness and reality that leaves more vital and convincing the over-spiritualized rapture, the wistful detachment, of the fragile and fugitive Juliet. To have created such a Juliet was a lyrical feat. To have created and placed her side by side with this Nurse was a dramatic master-stroke.

ARTHUR STRINGER.

IN BROOKLYN THEATRES.

A number of changes of policy will be noticed when the theatrical season in this borough is in full swing. Six houses will open this week, and others are being renovated and refurnished for the opening of the regular season, scheduled for Labor Day. The Bijou, formerly the home of the Spooner Stock company, was opened last Saturday night with A Chorus Girl's Luck in New York as the attraction. Hyde and Behman resume the management of the house, and William Hyde, who was for a number of years connected with the Adams Street house, will be the manager. Next Saturday evening marks the opening of the Montauk, when Richard Carle in The Spring Chicken will be seen. The Broadway will open its doors on the same evening, and the attraction will be Marie Cahill in Marrying Mary. The Shubert, formerly the Park, now called The Shubert Theatre of Varieties, will open with a matinee on Aug. 31, and will offer vaudeville.

The Grand Opera House, where melodrama was provided for many years, has been completely overhauled and presents a comfortable and attractive appearance. This house will be the home of Klaw and Erlanger's Advanced Vaudeville.

The Folly Theatre opened Monday night with Bertha, the Sewing Machine Girl. There is a strong producing company, with Blanche Shirley and Maude Brancroft at the head.

There will be no change in the policy of the Star Theatre this season, and the same class of attractions as heretofore will be seen. The bill this week is The Casino Girls, with Fougere as an added feature. The olio includes Deely and Austin, Nolan and White, and Fuller and Moran.

The season at Hyde and Behman's Olympic will start with a matinee on Aug. 26. This theatre, formerly known as Hyde and Behman's Theatre, will be under new auspices. It will be devoted to vaudeville and high-class burlesque. The opening attraction was the well-known Rentz-Santley company and many well-known vaudeville features were included in the bill. The theatre has been completely overhauled and is more inviting than ever.

Josie, the Little Madcap, with Lottie Williams as the star, is seen this week at Blaney's Amphion Theatre. The scenes are laid in New York and the time is Christmas. The production is excellent and a strong company supports Miss Williams.

Corse Payton's players at the Lee Avenue Theatre appear this week in Audrey. Louis Leon Hall and Minna Phillips appear in the leading parts, and give to the stirring and romantic story its proper force. The supporting company appear to advantage, and the production is creditable.

The second week of Wine, Woman and Song at the Majestic started Monday night and the house was packed to the doors. Bonita and her company played before very large audiences at this house last week, and Manager Fridley expects from present indications to fill his theatre every night during the engagement of this popular attraction. The Red Feather will be seen here next week.

The Gayety opened for the season with a matinee Monday, offering the Trocadero Burlesquers. This popular Eastern District house has also undergone a thorough renovation, and Charles Waldron, the manager, has bright prospects for the season.

At Phillips' Lyceum the stock company offer an American melodrama, called A Marked Woman. There are four acts and nine scenes in the play, and every member of the company has a congenial part.

SEASIDE AMUSEMENTS.

The delightful weather for the past week helped every attraction at Coney Island to reap a big harvest. A number of conventions were held at the Parks, and that, too, improved business.

Luna Park has beaten all its past records for attendance. Every concession for the past week was crowded. The Great Train Robbery is the most popular attraction, and is easily the best entertainment at Coney. Dreamland is still as popular as ever. Bostock's Arena with its many and clever animal performance is the goal of every visitor to the park, and the constantly changing programme steadily offers new and wonderful things.

At Miller Brothers' 101 Ranch, where one of the best Wild West shows is seen twice daily, there is always an enthusiastic audience. The reality of the exhibition established its reputation at the first performance, and its popularity has increased.

Pain's Fireworks at Manhattan Beach, with the spectacular performance of Sheridan's Ride, continues. Last week the annual carnival was given before the largest audience in the history of the amphitheatre.

Brighton Beach Music Hall offers an excellent bill this week, with Lee Harrison and his Broadway Girls as a headliner. Others are Watson and Edwards, Three Yoscarys, Harry Brown, Frank Bush, Sadie Furman, and Ah Ling Foo.

Henderson's bill this week is: Edward Winchester, Thomas and Payne, Six Elise Dancers, Ryan and White, Arizona Troupe, Austin Sisters, Three Musical Kliks, Pedlon Arab Troupe, Wicks and Reed, Cecilian Trio, Alburtis and Altus, Donnelly and Rotalie, Mansfield Brothers, and Uncle Sam's Boys.

REFLECTIONS.

Edwin Arden has been engaged to support Fernanda Eliscu in Ruth, and others in the cast will be Jeffrys Lewis, Alice Butler, Eva Condon, Florence Burns, Myron Calice, Maude Williams and Robert Daly.

Mrs. M. C. Sairpoils is the guest of her daughter-in-law, Mrs. J. M. Sairpoils, of Central Park West and Sixty-fifth Street.

Henry W. Savage has engaged Louis F. Gottschalk as director of The Merry Widow.

Richard Carle has just completed the book of a two-act play with music for the Bank Officers' Association, of Boston. The title of the piece is The Boy and the Girl. It is to be presented at the Hollis Street Theatre, Boston, for one week next February by the bank officers. According to Mr. Carle's contract he must deliver the book and the music on Oct. 12. After the Bank Officers' Association has presented The Boy and the Girl for one week, the entire production becomes the property of Mr. Carle and his manager, Charles Marks, who expect to use the piece for a Summer attraction next year. The music will be written by H. L. Hearts.

Mortimer M. Theise has about completed arrangements for a new theatre to be erected on Broadway. It will be a twelve-story building, containing 440 offices and four large store rooms. The theatre will seat 1,484 people and will be run on the same scale as the Palace in London. All foreign extravaganzas and headline vaudeville features will be introduced. Tiers of stalls will be used instead of boxes. Mr. Theise will leave for Europe in the near future to complete final arrangements and book some attractions for the new house.

Mr. and Mrs. John Glendenning (Jessie Millward) and Mr. and Mrs. Dallas Welford arrived in New York last Saturday on the *St. Paul*.

Mr. and Mrs. Cecil H. Rose (Dorothy Thomas), who are to appear in The Galilean's Victory, arrived in New York last Saturday on the *St. Paul*.

Henry Miller and Margaret Anglin in The Great Divide will open Daly's Theatre next Saturday night, Aug. 31.

Mortimer M. Theise invited the Giants to attend last night's performance of The Maid and the Millionaire at the Madison Square Roof Garden. The visiting Pittsburgh team were the guests of the Giants, and a large delegation of fans were present.

The Belasco Theatre will open for the season next Saturday night, Aug. 31, with The Rose of the Rancho. The new production at this house will be put on in November.

The opening of Adolf Phillip's engagement at the Circle Theatre in Across the Pond has been set for Sept. 2. The company will include Barney Bernard, Frankie Bailey, Maxie Follette, Anna Boyd, Viola Da Costa, H. R. Neill, Stanley Jessup, William Cale, G. W. Ransome, Lizzie Roemer, Kitty Black, Ethel Jewett, Nettie Lyons, Florence Arkell and Bonnie Edwards.

The Flower of the Ranch, with Joseph Howard and Mabel Barrison in the leading roles, was produced at Waukegan, Ill., on Aug. 24. The Western The Time, the Place and the Girl opened on the same date at Rockford, Ill. Both are under the management of the Oakin-Singer Company.

Ines Shannon and her children, little Frances and Baby Zyllah, have signed with E. H. Sothern. The children are to originate the child parts in Laurence Irving's new play, The Inheritance of the Meek, which Mr. Sothern will produce.

Willie P. Sweatnam has returned from his Summer home in Pike County, Pa., to begin rehearsals of George Washington, Jr. Mr. Sweatnam has had several attractive offers for next season, which he is considering.

Mary Shaw, who is rusticating at her Summer home in northern New Hampshire, is devoting a large part of her time to reading plays, with a view to securing a vehicle for her next season's tour under the direction of Ernest Shipman.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

ARDNA O'DONNACHAIDH—Vocal culture; Lamperti method! Studio, 252 West Forty-third St., New York City.

AT LIBERTY—Percy Walling, baritone, experienced actor; last season with Buster Brown Co. Address Grand Theatre, Homestead, Pa. Will consider management of vaudeville house.

"BLACK MAMMY" sketch for sale. Original, unique, attractive, humorous, intensely human. Action rapid, moving to climax, productive of great results. Characters: mammy, man and woman. E. M. Haines, 214 Oak Street, Columbus, Ohio.

DESK room to let in prominent theatrical office in Knickerbocker Theatre Building Annex. Address T. Y. care Mirror.

ENGAGEMENT Wanted—Carpenter or props; union. Charles J. Newton, Cromwell, Conn.

FOR LEASE—Rural comedy; five males; two females. Swell line paper. Laurence Russell, this office.

FOR LEASE—Swedish comedy; eight people; can be played with six. Laurence Russell, this office.

FOR SALE—A comedy sketch for man and woman by Frank Dumont. Apply John Ford Amusement Co., 209 W. 42d St.

FOR SALE—Interest in successful musical comedy; booked solid; printing and scenery. Great opportunity. Address, A. B., Mirror.

FOR SALE, wardrobe. Fine leatimate wardrobe for sale cheap; suitable for man of 5 ft. 8 in., waist 32 to 34, chest 35-37. Some dresses never used. W. L., P. O. Box. 542, Ardmore, Pa.

HAVE two twenty-minute vaudeville sketches; also forty-minute burlesque act (high class); each for soubrette and two or three comedians. Louise Lanphear, 205 E. 50th St., Chicago.

IF you want your legal business promptly looked after, James Foster Millikan (Colonel Millikan), theatrical lawyer, of 287 Broadway, New York, can do it.

INFORMATION wanted at once as to the whereabouts or address of Borrows and Travers, vaudeville sketch artists. Address C. E., care Mirror.

KINDLY send Mrs. Francis Campbello's address to this office. Address J. H.

OPERA—Costumes, music and props, of twelve operas for sale; includes complete original production of "Wizard of the Nile;" great bargain. Address Costumes, care Mirror.

WANT three flawless white ten-karat diamonds; will pay spot cash. Maurice F. Raymond, Mgr., Great Raymond Show. Room 203, Knickerbocker Theatre Building.

WANTED—People for "Jekyll and Hyde." Former members write. Address Eduard Waldmann, care Mirror.

WANTED—New York Day By Day. Dutch and Irish comedians, who can act; young soubrette, play boys, all to do strong specialties; also genteel and character heavy men; stage carpenter, run props and play small parts; stage directors and stage managers, and versatile people, all branches; also man with moving picture machine or stereopticon showing New York scenes. "Winnett," 1402 Broadway, New York City.

WANTED—Two or more open arc lamps, one Bal. drop, cut trunk, flash light frames and crates. Call or address Cash, 437, Knickerbocker Theatre Building.

WANTED—Leading lady with few hundred dollars, to feature in well-known play; time booked. Must be young, pretty, and have ability to earn good salary. Strictly business proposition. Address, X. Y., Mirror.

YOUNG amateur wants engagement with good stock or road company; several years experience. Address W. J. M., Mirror.

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Bromo's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

COLUMBUS.

Every Indication of a Busy Season—Melodrama and Minstrels—Gossip.

Hark the fanfare! nineteen seven's theatricals are upon us. Columbus looks more than anything else like a Cook tourist home from a round-the-world trip—we're simply plastered over with one sheet, two sheets, three sheets. It is simply impossible to look any way but straight up—even then you encounter an occasional streamer from a floating balloon announcing some opening or other 26. That's when they all open—Southern, Keith's, Gayety, with the High Street open for a fortnight already and doing a fine business.

The Hubert last year—the Grand the year before that, this year it's the Gayety, and from this distance looks like it might be able to sit up and take pretty good notice. Manager A. L. Wiswell looks like success, and in a ten-minute chat with him he gave every evidence of knowing the game and since he until the last four or five years resided in Columbus, he is fairly well familiar with the business here. Immediately previous to his Columbus experience Mr. Wiswell was with the Stair and Havlin Theatre at Peoria, Ill., and has been connected with many other good houses in his time. The Runaway Girls is announced for the opening bill, and it is the intention to run a higher class of burlesque, musical comedy, and vaudeville.

Manager W. W. Prosser has by dint of arduous endeavor let every one within a radius of fifty miles know that Keith's opens 26. "Try to get in" the one sheets read—and they are, too, choking each other in the attempt. Billy is very wise on the advertising game, and from that point of view has made his house the most talked of in town.

At the Great Southern everything is shipshape. New paint here and there, with plenty of elbow lubricant, makes the house look clean and elegant. Al. G. Field opens 26, with Mrs. Wiggs to follow, State Fair week, for ten performances.

At the High Street Manager Harper has booked in some good attractions, and is doing a fine business. Week of 19 The King and Queen of Gamblers first three days, with John Vogel's Minstrels last three. Friend John has a bully good offering this year—he say so himself, and nobody ever doubts that authority.

Following is the only complete list of local theatre attaches yet given to the public, and which undoubtedly will be of interest:

Great Southern—William Sander, manager; Morgan Johnston, stage-manager; Harry Ketcham, advertising agent; and Franc Ziegler, musical director. The position of treasurer is yet unfilled.

Keith's—W. W. Prosser, manager; Gus Schowalter, treasurer; Howard Fiegley, assistant treasurer; Charles Wykoff, press representative; John McCardle, musical director; George Fooks, stage-manager; Bert St. John, advertising agent; and William Strickler, superintendent.

High Street Theatre—Charles W. Harper, manager; Frank Radebaugh, treasurer; Orville Miller, assistant treasurer; Edward Richter, advertising agent; George Walker, stage-manager; Charles Couch, property.

Gayety—A. L. Wiswell, manager; W. T. Boyer, treasurer; Charles Bragg, advertising agent; Fred Neddermeyer, musical director; Benjamin Hartman, stage-manager.

State Fair and Buckeye Home Coming week, occurring Sept. 2, will bring several hundred thousand strangers to the city, and great and elaborate plans are being made for their entertainment.

JOSEPH RUSSELL HAGUE.

SEATTLE.

The San Francisco Company in Another Success—Melodrama at the Seattle—Gossip.

At the Grand the attraction was the San Francisco Opera co. in The Bohemian Girl 11-13, which delighted large and capacity houses, and was well presented in every way. J. Francis Abbott, who never fails to win the favor of an audience by the artistic treatment that the lover's part receives at his hands, was seen at his best as Thaddeus, a proscribed Pole. George Kunkel, as Devilshoof, was resourceful as usual. Arthur Cunningham gave a skillful delineation of the character of Count Arnheim. Maude Beatty made an excellent Queen of the Gypsies, while Alda Hemmi was very acceptable as Arline. A repetition of Dolly Varden 14, with matinee, pleased large and enthusiastic audiences. The next attraction was a very enjoyable and breezy performance of Pinafore immediately followed by a very impressive presentation of Cavalleria Rusticana 15-17. Daphne Pollard, who has just joined the co., and who is a special favorite with Seattle audiences, made a very charming Buttercup. Arthur Cunningham was very convincing as Captain Corcoran. George Kunkel made a capital Dick Deadeye. Maude Beatty showed her usual skill and ability in the character of Josephine. Charles Bates interpreted the part of Sir Joseph Porter with considerable acceptance, and his sisters and his cousins and his aunts made a fine array of beauty, and are good vocalists. This ends the engagement of the San Francisco Opera co., which has been doing excellent work during the time that it has been with us. Local 15-21. Dark 22. Richards and Pringle's Minstrels 23, 24.

At the Seattle the Earl Burgess co., under the direction of T. B. Alexander, presented Tracked Around the World 11-17, which pleased capacity houses. Mr. Alexander as Nelson James and Kathleen Barry as Vivian Gray, displayed their usual ability. Emma Bunting appeared in several characters during the progress of the play. Roy Applegate did good work as Jack Thornton, while Sam Waldron made a hit with his ingenious make up and clever characterization of Moses Lotta, the original Wandering Jew. The rest of the support was adequate. Same co. in the Gambler 18-24.

At the Third Avenue the Charles A. Taylor co. pleased good audiences in Prince Otto 11-17. Lauretta Taylor as Princess Seraphina and Susie Howard as Countess Von Rosen were clever in the interpretation of the parts. Frederic Clarke in the title-role won considerable applause, and the other members of the cast rendered good support. Dora Thorne 18-24. Shamus O'Brien 25-31.

At the Lyric The Girl from 'Frisco 11-17 was presented in a bright and attractive manner by The Pride of New York co. before medium houses. Frank Harcourt, as Hiram Shadow, was clever and resourceful. Maida de Long showed skill and ability as Gertie Dean. Irene Langford acquitted herself well as Josephine Schultz, and the support was good. Same co. in A Military Maid 18-24.

Judging from the activity displayed in the theatrical lines, it looks as if business here is going to be good during the coming season.

BENJAMIN F. MESSERVEY.

DENVER.

Closing Week of Katherine Grey—Opening of the Broadway Theatre—Notes.

For the sixth and closing week of Katherine Grey's engagement at Elitch's Gardens, The Heart of Maryland was presented. Miss Grey has won a host of new admirers by her excellent work. Henry Kolker, Harrison Hunter, Marion Abbott, and Louise Galloway added much to the success of the performance. Blanche Fealy opened her annual engagement with the Bellows co. 18 as Mary Tudor in When Knighthood Was in Flower. It will be a short engagement this season—only one week—as Miss Fealy is obliged to go East to open in her new play, The Stronger Sex, under John Cort's management.

The Toreador was the attraction at Manhattan Beach 11-17 with Walter Jones, Elgie Bowen, Anna McNabb, Neil McNeill, and Harold Crane in the principal parts. La Poupee will be given 18-24, and the season will close the following week with a revival of Miss Pocahontas, in which the co. has achieved its greatest success.

The Fisher co., which has been packing the Tabor for several weeks, closes the season 24 with The Telephone Girl.

The regular season at the Broadway begins 26 with The Prince of Pilsen. The Orpheum opens 19 with a good bill. The theatre has been newly decorated, and is more attractive than ever.

"Jolly" Della Pringle is attracting large crowds to the Curtis, where she appears as The Chorus Girl.

MARY ALKIRE BELL.

PROVIDENCE.

The Hurdy Gurdy Girl—Farewell Week of the Albee Company—Notes.

The Hurdy-Gurdy Girl opened the regular season at the Providence Opera House 22-24, and indications are that a good business will be done. The opening audience was large and the piece scored a hit. The co. included John W. Ransome, Jacques Kruger, Walter Lawrence, Adele Rowland, Mayme Kelso, and Mae Botti. Italian Opera co. 26-31.

This is the last week but one of the Albee Stock co. season at Keith's, and the bill 19-24 was The Professor's Love Story. This season's Albee co. has given some fine productions, but it is doubtful if any have been more enjoyable than this one. William Ingersoll gave a fine impersonation of Professor Goodwillie, Adele Block was an attractive Lucy White, and William McVey (specially engaged) played excellingly well the role of Pete. Miss Reimer, Miss Winslow, Mr. Cummings and the others in the co. did creditable work. Facing the Music, preceded by the curtain-raiser A Night with the Poets, 26-31.

Marion Ballou was seen in The Little Organ Grinder at the Empire 19-24 and drew good houses. The play was well put on and the co. did good work. Hap Ward in Not Yet, but Soon, 26-31.

The Strolling Players in The Belle of Avenue A will be the opening attraction at the Imperial Theatre 26-31.

HOWARD C. RIPLEY.

SALT LAKE CITY.

Theatres Preparing to Open—A Newspaper Man Banqueted—Gossip.

There is very little of interest theatrically this week. People looking for entertainment have had to go to the Summer resorts (none of which have any theatres). The weather has been ideal for an out of doors opera co. all Summer, and we have often wished for our old friend, Manager Zinn, with his good music and Mrs. Zinn with her pretty girls, who made us happy last Summer. They have torn down their old Summer theatre to build Salt Lake's first sixteen-story "sky scraper" on the ground it occupied—said scraper to cost near two million dollars.

The only attraction was the Orpheum, which opened 12, presenting Jack Williams, Emil Hoch and co., Bernar, and Anita Bartling.

The Salt Lake Theatre, Grand Theatre, and Lyric were all dark.

A pleasant testimonial love feast was given 13 to a good and worthy newspaper man, George E. Carpenter. Mr. Carpenter is now city editor of the "Deseret News," having recently been advanced to that position by reason of long faithful and competent work under the late John R. Hansen, whose sudden death left that position vacant. Since the opening of the Orpheum, Mr. Carpenter has had entire charge—as a side line to his regular employment as reporter on "The News"—of their press matter. The increased duties of city editor compelled him to relinquish the work, and in token of their appreciation of his efforts in their behalf, the Orpheum Vaudeville Co., local owners of the house, gave Mr. Carpenter a banquet, and presented him with a gold watch and fob, suitably engraved. Parley Jensen, editor of "Bikuben," who is also one of the owners of the Orpheum, made the presentation speech.

Word reaches us from Berlin that Nannie Tout, one of Utah's best singers, has been engaged to sing a series of operas for which she is to receive one thousand dollars per night.

Mabel Livingston, formerly a member of Laura Frankenfield's Stock co., recently playing at the Grand, has just recovered from a severe illness and returned to her home in Newton, Ill., where she may be addressed.

Lettie Levy—now Mrs. Cecil James—is in her home city of Salt Lake, arranging to give a recital. Mr. James, her husband, is a well-known tenor.

The Hutchins-Votey Co., of Boston, have their experts here rebuilding the large pipe organ of the First Congregational Church. It was built in 1892 at a cost of $12,000, and is simply season-dried.

C. E. JOHNSON.

SPOKANE.

Another Mining Play Produced—The Cow Puncher—Carnival Week—Notes.

"Chic" Perkins as the star in The Little Prospector won immediate favor at the Spokane Theatre the evening of 18. The support was capable. Dan L. Weaver, manager, says the season of 1907-8, opening with In the Bishop's Carriage, Sept. 6, gives promise of being the best in the history of the house.

Russell Lee Barrett as Tom Dalton and Adelaide Knight as Geraldine, supported by a good co., made the most of their opportunities in The Cow Puncher at the Columbia Theatre the week of 12 by the Curtiss Comedy co. Standing room was the rule. The Half Breed is underlined.

Ethel Von Waldron made a distinct hit in the name part in Kentucky Sue at the Auditorium Theatre the week of 12. Eugene Mockbee was also well received in the part of Clem Manley. A Ragged Hero is the next play. Godfrey Matthews has closed to join the Lois Stock co. at Seattle.

Ringling Brothers' Circus was here 17 and packed the tents at both performances. The tour of the Pacific Northwest is declared to be profitable and satisfactory.

Gentry Brothers' Circus has been booked here for four performances, 30-Sept. 1.

Joseph Petrich has arranged for a two weeks' carnival at Natatorium Park, beginning 28, by the Golden West co. Ellerrica's Italian Band will be featured, and there will be fifteen attractions.

Spokane's 150,000 club will give a two nights' carnival Sept. 23, 24, in connection with the Spokane Interstate Fair, Sept. 23 to Oct. 5. Three hundred and thirteen members of the Arabian of the Mystic E-Nak-Ops will be in the parade, to include a series of floats showing the development and resources of the Spokane country, and there will be a band of forty pieces and a 6,400 candlepower searchlight. Three hundred and thirteen candidates will be initiated the first evening, when there will be a display of fireworks.

The third annual convention of the North Pacific Saengerbund at Natatorium Park 29-Sept. 1, will be attended by representatives of every German singing organization within four hundred miles of Spokane, is the announcement made by H. Hansmeier, president. The Spokane verein will be host. Professor H. Magnus Olson will direct the chorus, orchestra, and band, and 25,000 visitors are expected.

W. S. M'CREA.

SAN FRANCISCO.

The Prince Chap—Farewell Week of Herbert Kelcey and Effie Shannon—Notes.

Cyril Scott in The Prince Chap closed a successful two weeks at the Van Ness 17. The public liked the play, many people returning to witness it a second time. By his admirable interpretation of the title-role, Mr. Scott has endeared himself to the theatregoers of this city, and a warm welcome and good patronage is assured him on his return. The Man of the Hour opens a fortnight's engagement 20, and indications point to good business.

This was the farewell week of Herbert Kelcey and Effie Shannon at the Alcazar, where they have proven excellent drawing cards. The bill of the preceding week—Sherlock Holmes—was repeated to big business. Dennis O'Sullivan begins an engagement of three weeks, 20, with Arrah Na Pogue as the opening bill. He will be supported by the stock co.

An excellent revival of The Two Orphans was given at the Novelty 12-18 to good business. Jaques and Pierre were played by Charles H. Edler and Walter Sanford, respectively. F. A. Ailsworth was the Count De Linieres and V. T. Henderson played the Chevalier. Laura Hudson and Maude Odelle were the orphans—the former being the blind girl—and Nera Ross played La Frochard. The play was well mounted and the costumes correct. Her First False Step 19.

Big Hearted Jim was the bill at the Central 12-18, with Herschel Mayall in the name part. The play pleased the patrons of the house, which was amply proven by the large attendance during the entire week. Broadway After Dark 19.

Advance notices are out announcing the opening of the Lambardi co. Sept. 11 in a season of grand opera at the Chutes Theatre. The San Francisco engagement will be under the direction of Will Greenbaum. Over one hundred artists have been engaged, among whom are three sets of principals, three orchestra conductors, forty choristers, twelve ballerinas, and forty musicians. The repertoire will include Iris and Lohengrin.

Professor J. Fred Wolle, head of the musical department of the University of California, will present a series of symphony concerts at the Greek Theatre, Berkeley, to take place at intervals within the next ten weeks. Four symphonies decided upon are the second by Haydn, the fourth by Beethoven, the Scotch by Mendelssohn, and the fifth by Tschaikowsky.

HARRY E. DE LABAUX.

NEW ORLEANS.

The Barry-Burke Company Starts the Season—Other Openings Announced—Notes.

The Frank R. Flanigan Company began a short engagement at Blaney's Lyric Theatre 19, preparatory to the opening of the regular season, by presenting the Black Hand Kidnappers. The play is of a most melodramatic character, and the company presenting it, which consisted chiefly of local amateur talent, gave an intelligent performance. In the cast were to be found Kas Welck, John Kirwin, Joseph Booth, Frank Lawrence, Edgar Foler, Ethel Gordon, Annie Rankin, Edith Craig and Little Santos Shields.

The Dauphine Theatre, formerly the Baldwin Theatre, begins its regular season 25, with the Barry-Burke Stock company in The King and Queen of Gamblers. The principal members of the co. are now in the city. Frank Burke and Lillian Bayer, the latter who achieved considerable success here last season, will play leads. Thomas B. Findlay, another old favorite, is also engaged.

The Greenwall Theatre opens September 1, with the Boston Belles as the drawing card. The house continues under the personal direction of Henry Greenwall. The management announces several innovations for this season, among them being that of making Friday matinee "Ladies' Day," on which occasion no admission price will be charged the fair sex. Another will be that of making Friday night amateur night.

Tulane opens Sept. 8, with Tim Murphy in Two Men and a Girl.

The Olympia Opera Company put on Olivette 18-24, to good business during the week. Lottie Kendall, who is always clever and captivating, appeared in the title role and made her usual hit, and Rosalie Sheldon was seen at her best. Allan Ramsay, James Stevens, Carl Hadyn, Percy Matson were valuable in their respective parts, and Mazie Fisher and Edith Stevens showed attractive personalities. The chorus and orchestra obtained their usual good results. La Perichole 25-31.

The Crescent Theatre opens 24, with Under Two Flags as the bill.

J. M. QUINTERO.

CLEVELAND.

Vaughan Glaser—The Joseph F. Sheehan Company—Creatore—Notes.

Vaughan Glaser and his fine stock co., which is holding forth at the Euclid Garden Theatre, presented Prince Karl 19-24. Vaughan Glaser has played this role before in Cleveland, and his assumption of the character is a good one. All the roles were well taken care of, and the play was effectively staged. When Knighthood Was in Flower 26-31.

The Joseph F. Sheehan Opera co. opens at the Colonial Theatre 26 for a three weeks' season of grand opera. The opening opera will be Faust. Mlle. Elly Barnato has been engaged for the prima donna, and the rest of the co. is the same as was at the Colliseum.

Manager Todd opened up the Lyceum Theatre 19-24 with Arizona, which was presented by a good co., and the house was crowded at every performance. The Russell Brothers 26-30.

Al. Martin's U. T. C. was the attraction at the Cleveland Theatre 19-24. The Original Cohen 26-31.

The Majestic Theatre, the new West Side theatre, will open 26, under the management of Carleton Macey. A stock co. will present Because She Loved Him So as the initial bill. Creatore and his band will be at the Colliseum 25-31.

WILLIAM CRASTON.

MONTREAL.

Melodrama at the Francais—Tour du Monde Well Presented—Notes.

A Race Across the Continent was presented at the Francais 19-24 to good business by a capable co. It is full of exciting scenes and the audience was carried in rapid succession to Chicago by the Klondyke. The audience testified appreciation by their applause.

At the National a big spectacular production of Tour du Monde en 80 Jours was given to large and enthusiastic audiences. Paul Cazeneuve made his first appearance this season in the role of Philias Fogg, and gave a clever performance, he was ably supported by the National co. M. Lesir, a newcomer, did capable work as Passepartout. The staging and effects were particularly good.

W. A. TREMAYNE.

NEWARK.

Erminie at Olympic Park—Melodrama at Blaney's—Notes.

Erminie was presented by the Aborn Opera co. at Olympic Park week 19-24. The roles of the two thieving vagabonds were assumed by William Blaisdell and Robert Lett, while the production served to reintroduce Grace Orr Myers and William Schuster, who established themselves in favor last season, to bring forward such old favorites as Phil Branson and Charlesworth Meakin, and to call attention to such newcomers as Margaret Baxter, Emilie Gardner, and Naomi Arnold. With such budding talent as Grace Pomeroy, Margaret Warren, and Joseph Pomeroy exhibited in minor roles, and a chorus of twenty, exerting itself to promote a spirited performance, the operetta was presented in a manner that compelled much applause. Week 26-31. Fra Diavolo.

The Great Express Robbery was the attraction at Blaney's Theatre week 19-24. The co. is a large one and includes Guy Durrell, Edgar Norris, Lewis Wood, W. H. Bowers, Joseph Sinker, Harry Dickson, Edward Nannary, Isabel Fenton, Grace Vinton, Rose Braham, and Belle Dolan.

The Shubert Theatre opens Sept. 2 with advanced vaudeville.

The Newark Theatre opens 2 with Forty-five Minutes from Broadway.

GEORGE S. APPLEGATE.

OMAHA.

The Krug Opened—Other Theatres Preparing to Open—Notes.

The Krug Theatre is now open and doing a fine business. During the Summer intermission the house was redecorated in the interior and is much improved. The Lyman Twins are the attraction for the first half week of Aug. 18 in the musical comedy, The Yankee Drummers. The co. is a large one and seems to please.

The Boyd is to open Sept. 1, but the attraction for the opening night, which is Sunday, will not be announced until the arrival of O. D. Woodward, who is expected this week. During the first week in September Olga Nethersole will be seen in repertoire.

The Creighton Orpheum also opens 1 and is sure of a crowded house.

The Burwood this year will be under the Sullivan and Considine management and will open in a short time.

J. R. HINGWALT.

Margaret Anglin

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SAIDEE WILLIAMS

EDWIN BURKE CO. Direction of JAMES CORTE

SPRINGFIELD, MASS.

Robert Edeson's New Play—The Poli Stock Company—Notes.

The Court Square suddenly got busy a week ahead of the official Labor Day opening, when Robert Edeson presented his new play, Classmates, Aug. 26, repeating it 27. Signor Antonio Maiori gives The Two Orphans (in Italian) 27, and another premiere comes 31, David Kessler, the Yiddish actor, making his first appearance in English drama, the play being The Spell, by Samuel Schiffman. Labor Day George Cohan's Fifty Miles from Boston, remodeled, returns for a two-day engagement.

The Gilmore opens 28 with A Desperate Chance, for three days, followed by Shadows on the Hearth, for three more.

The Nelson opens 2 with Advanced Vaudeville, and Poli's starts in the same day with Progressive Vaudeville. Seems to be an opening left for some one to start "Ahead-of-'Em-All Vaudeville, but it is hardly likely that it will be grasped.

The Poli Stock came back from their Hartford visit 19, with Woman Against Woman. Week 26 ends the stock season, The Lottery of Love being the bill.

Elsa Payne, who has been passing the Summer at her home here, has left to begin rehearsals for her part in The Lion and the Mouse, the Southern co., in which she plays Kate Roberts, also, as last season, being understudy for Shirley Rosemore. Miss Payne deserves a niche in the actress' hall of fame for two things: she has never been photographed since she has been on the stage and she doesn't save her press clippings.

Louis E. Kilby, formerly of Poli's, in Hartford, who is to have charge of the Nelson and the K. and E. houses at Worcester, is in town getting ready for the opening. The theatre is being redecorated, and the ushers and stage hands will be neatly uniformed.

EDWIN DWIGHT.

JERSEY CITY.

Opening of New Theatre Postponed—Big Business at Academy of Music.

Manager Frank E. Henderson announces that the opening of his new Majestic Theatre, scheduled for Aug. 31, has been postponed until Sept. 16. It had been the intention to open 31 with The Lion and the Mouse, but there is too much work to be done in such a short time in order to open right. The stage is now complete and all the lines are in place. The painters will be the drawback. The same attraction may yet be the opening one.

Wild Nell, a Child of the Regiment, drew excellent houses at the Academy of Music 19-24 and gave the best of satisfaction. Vivian Prescott is the star and she is a neat little comedienne. The play is on the military order, with plenty of comedy. Walter Wilson is the main support as Tom Hadley, the gambler, and he is a good actor. Harry W. Mitchell is very fine and breezy as the Westerner, and all the other parts were well taken care of. Miss Prescott does a very taking specialty in the first act. The fourth act is one of the most exciting scenes imaginable, Cunning, the Jail Breaker, in From Sing Sing to Liberty 28-31. The Gambler from the West Sept. 2-7.

Morris Caine, for many years advertising agent with the Eight Bells co. and a resident of this city, is now doing the advance work for Harry Clay Blaney in The Boy Detective.

Harry W. Mitchell, who has just passed his seventy-first year as an actor, is again a member of The Child of the Regiment co. He is hale and hearty, and was glad to meet many old friends here. He has plans formulated for next season, and is the author of a new play.

WALTER C. SMITH.

MILWAUKEE.

The Brown Company in Captain Jinks—Melodrama at the Bijou—Notes.

The friends of the Brown Stock co. are showing the appreciation of the work done by Milwaukee's favorite stock co. this Summer by packing the Davidson nightly, witnessing the farewell performances. Manager Brown made a good selection for the farewell week and his co. is giving a very fine production of Captain Jinks of the Horse Marines. Eva Taylor and Colin Campbell are seen in the same parts that they had several years ago when playing with the Thanhouser co., and it is not necessary to mention that both give finished performances. Albert Brown has the name part and deserves credit for a very pleasing portrayal. Grace May Lamkin and Blanche Crozier are well cast. Lauretta Allen plays in her usual good style. Among the male parts, N. Sheldon Lewis, Lawrence Grattan, and Henry W. Rowell are most deserving of mention. Harlowe R. Hoyt, the stock co.'s publicity man, made his first appearance on any stage and acquitted himself well.

The Bijou opened its regular Fall season 18, when The Mysterious Burglar was presented to crowded houses. Week commencing 25, Young Buffalo, King of the Wild West.

The Lady Birds Burlesque co. opened at the new Star 18 and are pleasing good houses.

The new bill at the Crystal, which opened 19, is composed of several good numbers, the headliners being the Masons. The others deserving of mention are the Alpine Family, Ben Dawson, and Brown and Wilmot.

A. L. ROBINSON.

BUFFALO.

In Panama a Decided Hit—The William Farnum Company Closed—Notes.

The Rogers Brothers in Panama was given its premier production at the Star 19, and scored an instantaneous hit. The music, by Max Hoffman, is tuneful and catchy, and the lyrics are clever, possessing the merit of considerable originality. The book, by Sylvester Maguire and Aaron Hoffman, is well written. The dances, arranged by Pat Rooney, are excellent and the art of the veteran stage-manager, Ben Teal, is apparent in the play as a whole. The supporting co. is the best many in several seasons, including Marion Stanley, Hengler Sisters, Avita Sanchez, an exceptionally clever young woman from Central America, and George Lydecker. Next attraction, Lew Dockstader.

William Farnum, as Ingomar, pleased large houses at the Lyric week 19, and Mr. Farnum gave a careful, painstaking portrayal of the barbarian. Miss Ogker as Parthenia, was admirable. Those of the co. seen to advantage were: Marshall Farnum as Polydor; William Beach, Timarch; Hale Hamilton, Nyrus (Myron); and Olive White, Actea.

The Outlaw's Xmas was the attraction at the Academy 19. Forrest Stanley and Lide Merab play the principal parts.

William Farnum closes his stock engagement at the Lyric 24.

John Calvert was in town 21.

P. T. O'CONNOR.

DETROIT.

The Vanderbilt Cup—Vaudeville—Hilda Spong—Notes

Theatrical life is awakening for the season in Detroit. The Vanderbilt Cup holds the boards at the Lyceum this week; Maggie Cline and Schoolboys and Girls is the headliner in the Temple vaudeville; the Passion Play is being presented in the form of an illustrated lecture at the new Theatre Royale; The Original Cohan, picturing a phase of New York life, is at the Whitney, and the Jolly Girls, burlesquers, are at the Avenue. Next week the Lafayette opens with a stock co. in a revival of Mrs. Dane's Defence, and shortly after the Gayety and Crystal will add to the merriment.

For the month of September B. C. Whitney, of the Detroit Opera House, announces Thomas Jefferson in Rip Van Winkle, The College Widow, Before and After, James O'Neill in Virginius, and George Washington, Jr., in the order named.

Next week at the Temple Hilda Spong will appear. Paul Valadon, the master magician, is the headliner. The Card King of the Coast, full of typical Western life, is billed for Whitney's next week. Arizona, a perennial caller at this theatrical station, will appear at the Lyceum, and the Empire Burlesquers come to the Avenue.

H. M. NIMMO.

TOLEDO.

Melodrama Popular This Week—Vaudeville at the Casino—Notes.

Musical melodrama seems to be making good at Burt's, as The End of the Trail is the third of this kind of plays in as many weeks. W. H. Stevens is the star, and there is an excellent chorus of cowboys and cowgirls to liven matters up. There was no display of hardware and only one shot fired during the whole piece. The engagement was 18-21, and business was good.

The Lyceum season opened 25 with The Volunteer Organist. Both Lyceum and Burt's have been thoroughly overhauled during the Summer.

The Casino sandwiched in a week of vaudeville 18, using Sada as the headliner. Others were Powers and Chapman, Gardner and Revere, Sid Smith, Eva Prout, Happy Jack Gardner.

At the Farm, Mr. and Mrs. Gene Hughes headed the bill. Others were Mayme Remington, Dillon Brothers, Bush and Elliott, Dove and Lee, Melnotte Sisters.

C. M. EDSON.

KANSAS CITY.

The Prince of Pilsen—Melodrama at the Gillis—Notes.

The Grand opened its season 18 with the ever popular Prince of Pilsen as the attraction, playing to a capacity audience. Although seen here many times before, the week's business promises to be quite large. A very capable co. handled the piece in good style, while the scenery and costumes were well up to previous standards.

The Four Corners of the Earth held the boards at the Gillis 18-24, playing to good business. The presenting co. proved very efficient and were frequently applauded. The play was elaborately staged.

The Banda Rossa began its third week at Electric Park 18 to the same enormous crowds that have marked the first two weeks of their engagement. An elaborate pyrotechnic display, called The Destruction of San Francisco, drew big crowds also.

The Navassar Ladies' Band was the headline attraction at Carnival Park 18-24, when the usual large crowds were in attendance. The band was quite a novelty and furnished some excellent music. Other attractions were also well received.

Forest and Fairmount parks had their usual big Sunday crowds, the concessions being liberally patronized.

D. KEEDY CAMPBELL.

LETTER LIST.

WOMEN.

Andrews, Lillian, Martha Adams, Mabel Addington, Mabelle Adams, Viola Allen.

Bartlett, Josephine, Mignon Bailey, Allsen Bertelle, Jeannette Bagwand, Mrs. Frank B. Blair, Alice Bentson, Sylvia Bidwell, Clair Bourne, Josephine Brown, Alice Beltzer, Spring Byington, Mae Bennett, Kenyon Bishop, Mrs. H. W. Brown, Lois Berri, Jane Barry, Edith Blair, Norma Beaux.

Carvel, Marguerite, Joan Carnegie, Bernice Coal, Virginia Crauna, Lillian Castle, Katherine Cameson, Leslie Curtis, Allene Colin, Rachel Crothers, "Cometa," Mildred H. Crimmins, Clare Calhoun, May C. Clements, Jane Courthope, Marian Coborn, Helen Calvert, Lillian Collins, Myrtle Cosgrove, Maud B. Colwell.

Dupont, Brownie, Marie Dantes, Estelle Du Vivier, Katherine Dalgleich, Nellie Daly, Vinnie Danvers, Billie Dunne, Dortea De Veney, Lou A. Decker, Virginia Dudley.

Edwards, Blanche, Jessie Edwards, Madeline Evans, Mabel Elliley, Pearl Eytings, Laura Eulland, Bernice Ehrnman.

Folland, Julia, Nina Farrington, Beatrice Foster, Maudette Faber, Rita Fredericka, Grace Fiske, Glory Forsker, Mrs. M. E. Fraser, Pauline Fletcher, Adeline Francis, Ruth Francis, Mme. Flower.

Graff, Clara, Helen Gilmore, Emirza Gordon, Mrs. C. P. Grencher, Mrs. Jas. Gordon, Maude Gillette, Gene Gauntes, Laura Guerite.

Herndon, Agnes, Grace Huntington, Mrs. Geo. Harris, Evelyn, Hammond, May Hickey, Nan Hanson, Dorothy Holmes, Sadie Hilton, Margaret Holt, Helaine Hadley, Cecil F. Hamilton, Florence Huntington, Grace Hopkins, Blanche Haselton, Marie Henderson, Bessie Hawkness.

James, Ellen, Fanny Joynes, Mae Joyce.

Kyle, May, Marion Kemp, Willette Kersham, Myra Ketcham, Mabel Kipp, Mrs. Orrin W. Kyle, Winifred King.

Lindley, Dora M., Mrs. J. Levy, Lucille Loring, Nina Lawrence, Belle Lester, Gussie Lang, Irene Langford, Lillian Lawson, Ella Lester, Mrs. Arthur Lichty, Rhe Lorraine.

Morrison, Carolyn, Elizabeth Mercer, Vivian Mayo, Vinnie Mason, Nellie Montrose, Mrs. David Miles, Mrs. F. B. Morse, Edith Moyer, Sadie Martinot, Katharine Mulkins, Mattie March, Isabelle Myers, Estelle Mostow, Florrie Madison, Elsie Moore, Flo Mendoza, Anna Millward, Myrtle McGrain, Loretta McDonald.

Neilson, Alice.

Osmonde, Laurie, Merri Osborne.

Preston, Leslie R., Miss Parsons, Marie Parkes.

Rollins, Elsa, Virginia Reed, Elberta Roy, Eleanor L. Russell, Franchesca Redding, Catherine Roper, Theresa Rollins, Kittie Russell, Della Ranney, Frieda Rica, Mrs. R. M. Reilly.

Sanford, Eleanor, Emma Siegel, Laura Moore Snyder, Dorothy Stanton, Mrs. B. Slecha, Helen Scatter, Lillian Shott, Verne E. Sheridan.

Thomason, Jennie, Edith Talbot, Marie Turlington, Jeanne Towler, Grace Tyson, Clara Thropp, Minnie Thorne, Mrs. Ed Till, Mrs. Genl. Tom Thumb.

Vinton, Grace, Harriet Van Buren, Ernie Veronee, Myrtle Vinton, Ida Vernon.

Wentworth, Laura, Bonnie Walker, Mrs. Jno. D. Williams, Margaret Walker, Harriet Worthington, Mrs. Stanley G. Wood, Ethel Wright, Katherine Wheaton, Lillian Waike, Elizabeth Washburn, Estelle West, Florence Wilson, Fanny Ward, Bianca West, L. Wells, Mrs. Reinald Wolf, Bayonne Whipple.

Young, Cassie, Mrs. Frank Rman.

MEN.

Arlington, Billy, Jess Adams, Nathan Aronson, Fritz Adams, Harry O. Andrews, Fred J. Adams, Walter Arington, Jno. Alexander, W. B. Abele, Jerome Anthony, H. J. Arthur, Louis Albion.

Bostwick, Herbt., Arthur Bell, A. W. Birdsall, W. W. Bittner, Wm. Bramswell, Edmund Barrett, Stuart Barnes, Willard Bowman, Jno. F. Burke, Peter Baker, Carl Burton, Ed. R. Burton, King Baggott, Oliver D. Bailey, Augustus Barrett, H. D. Blakemore, Percy Bronson, Aubrey Boucicault, Geo. L. Bowers, Frank Broades, Nagle Barry, Keuth Bosworth, Teddy Byrd.

Christie, Frank, Chas. B. Charters, Arthur F. Carroll, Roy Clements, Dan Crouse, Rich'd Cloverling, Harry P. Cary, Jno. Carter, Leon Coleman, Henry Chesterfield, Henry Cripps, W. P. Cheney, Henry Clive, Gerald Calvert, Gilbert Cosnlich, Harry Cooper, Alb. D. Cowles, Burton Castelline, W. Francis Clark, Jos. Callahan, Clarence Chase.

Davis, Billy S., Allan Doone, Wm. A. De Vens, F. J. Daily, Wm. Dunley, Edmond Deane, Hal De Forest, Harry S. Daniels, Billy De Rue, Harry B. De Vere, Jno. M. Dyer.

Ellsworth, Lee D., Jno. G. Edwards, David Edwin, Geo. Evans, Max E. C. Elliott, Ed. Everett, Gilbert Ely, Wayne Ellis.

Fangz, Wm. L., Chas. Fulton, Jas. J. Fox, Frank French, Gus A. Forbes, Chas. P. Farrington, Henry K. Fowler, C. A. Ferguson, Clinton Ferry, Gene Frazier, Geo. Fawcett, J. Ferrar, J. J. Fitzsimmons.

Groh, Ed., Billy Gallager, J. H. Greene, DeRoy Garfield, J. Harry Gordon, Jack C. Gilbert, Robt. Gaillard, Henry Gampt, Richd. Garrick, Fred Green, Malcolm Gunn, Godfrey and Reed.

Howard, Chas. E., W. H. Harrop, Harry Hubbard, Horace J. Howard, Frank Hatch, Tom Hackett, Hi Henry, Jack Hite, L. W. Hudson, Jr., Clifford Hippie, Eugene Howard, Harry Hicks, W. Claire Humphrey, Wm. E. Hilliard, G. F. Heltman, Ned Holmes, J. Morris Halden, Henry Hansen, Frank Hanen, Jas. Herbert, Shelly Hull, Lew Hearne, Murray K. Hill, Willard Hutchinson, W. F. Huffington, Percy T. Hart, Fred G. Hearn, Edward Hayes, Jack Hamilton, L. A. Hanvey, Howard-Dorset.

Ireland, Fred., Lawrence Irving.

Jepson, Eugene, Gordon Johnston.

Kennedy, Clayton, Robt. Kane, Adolph Klauber, Harry C. Kelley, Geo. S. Kingston, Jas. Kennedy, Lou Kelly, Wm. Kibble, Henry Kalker, Frank Knapp.

Laidlaw, Will T., Nick J. Long, Leo Lemoncke, Louis Lytton, Allen Lee, R. Victor Leighton, David Landau, Eddie Leonard, Brian Larly, L. Libby, Wm. S. Lathrup, Jos. J. Lasker, Fredk. K. Logan, Jas. Lewis, Wm. Lamp, Harry Lindly.

Meyers, Chas. W., Oliver Moses, Ed. Myers, Merth Meredith, Harry B. Marshall, Fred Meek, Wm. V. Moody, Frank Merrill, J. R. Morrison, Kevitt Manton, Jas. O. Matthews, Larry Murray, Tom Marks, Robt. B. Mack, Chas. Mack, Julius McVicker, Geo. McLeish, Edward Mackey, J. C. McDonald, Geo. D. Mackey, Karl G. McVitty, Walter McMillan.

Oland, J. Warner, Sid Olcott, Geo. Ober, Robt. O'Connor.

Patterson, W. J., Frank Pierce, Dr. J. R. Pauline, Robt. Pipkin, Geo. H. Palmer, Edwin Percival, Martin Pache, A. L. Peirce, Robt. Parkin, Homer Potts, Mr. Ankenn.

Queeney, A. C.

Reymer, W. G., Norman R. Reed, Geo. H. Ricketts, Geo. Richards, Bud Reber, Rich'd Ridgely, E. B. Rivers, Bert Rawlinson, Dan'l Ryan, Alf. Rowland, Ralph Rollins, R. L. Royce, Geo. Rolland, Ed. Redding, Franklin Ritchie, Jno. W. Rankin, R. F. Rutledge.

Soares, Claude, Paul Schindle, Harry S. Sheldon, Wm. Schaeffer, Frank L. Sylvester, Wm. E. Shay, Wm. H. Sloan, Ivan F. Simpson, J. B. Sunfford, Matt Snyder, Jno. W. Sherman, J. M. Stevens, Dave Seymour, Raleigh Skinner, Wallace Sackett, Fred Seard, J. W. Stanley, Nesbit Scoville, Jos. P. Sullivan, Jere Sanford.

Turner, E. A., Walter B. Tarr, Jno. Templeton, Gus P. Thomas, Chas. M. Thall, Henry Taylor, Sam L. Tuck.

Vincent, Chas. T., J. C. Vancamp, Harry Vickery.

Walker, Arthur, D. Y. Ward, Geo. Wharnack, Alb. Wahl, N. O. Weaver, J. F. White, Geo. Walker, Rolland Wallace, Ernest Wilkes, Victor Woycke, Harry L. Webb, Chas. E. Wright.

Young, Chas. L.

Zimmerman, Chas., Adolf Zink.

REGISTERED MATTER.

Clara Paulet, Mrs. M. B. Reed, D. H. Hunt, A. J. Morrison, Sidney McCardy, F. A. Demerest, Jas. Carte.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREAK FOR LIBERTY (International Amusement Co., mgrs.): Wabash, Ind., Aug. 27, Marion 28, Peru 29, Van Buren 30, Hartford City 31, Huntington Sept. 2, Decatur 4, Delphos 4.

A CHILD OF THE REGIMENT (Chas. E. Blaney Amuse. Co., mgrs.): Camden, N. J., Aug. 26-28, Wilmington, Del., 29-31, Baltimore, Md., Sept. 2-7.

A CHORUS GIRL'S LUCK IN NEW YORK (Al. H. Woods, mgr.): Brooklyn, N. Y., Aug. 24-31, Philadelphia, Pa., Sept. 2-7.

A DAUGHTER OF JUDEA (Scott and Raynor, props. and mgrs.): Champaign, Ill., Aug. 26, Mattoon 27, Effingham 28, Cairo 29, Charleston, Mo., 30, Poplar Bluff 31, Little Rock, Ark., Sept. 2, Hot Springs 3, Pine Bluff 4, Texarkana, Texas, 5, Paris 6, Ft. Worth 7.

A GIRL OF THE STREETS (W. J. Derthick, bus.-mgr.): Princeton, Ind., Aug. 27, Cairo, Ill., 28, Paragould, Ark., 29, Jonesboro 30, Pine Bluff 31.

A MISSOURI BOY (Steelsmith Amusement Co., mgrs.): Edina, Mo., Aug. 27, Madison, Ia., 28, Burlington 29, Ottumwa 30, Madison 31, Quincy, Ill., Sept. 1.

AN ARISTOCRATIC TRAMP (A. Kilroy and Britton, mgrs.): Bethany, Ill., Aug. 27, La Salle 28, Dixon 29, Clinton 30, Dubuque, Ia., 31, Cedar Rapids Sept. 2, Iowa City 3, Davenport 4, Rock Island, Ill., 5, Muscatine, Ia., 6, Burlington 7.

A PAIR OF COUNTRY KIDS (Eastern: Jay Smith, mgr.): Belvidere, Ill., Aug. 27, Marengo 28, De Kalb 29, Rochelle 30, Watseka 31, Chicago Heights Sept. 1, La Port, Ind., 2, Napanee 3, Garrett 4, Auburn 5, Waterloo 6, Huntington 7.

A RACE ACROSS THE CONTINENT (Al. H. Woods, mgr.): Toronto, Can., Aug. 26-31, Buffalo, N. Y., Sept. 2-7.

A ROYAL SLAVE (Eastern: Clarence Bennett Co., Inc., mgrs.): Lancaster, O., Aug. 29, Logan 30, Wellston 31, Chillicothe Sept. 2, Circleville 3, Washington C. H. 4, Xenia 5, Hamilton 7.

A ROYAL SLAVE (Coast: Clarence Bennett Co., Inc., mgrs.): Howard, S. Dak., Aug. 27, Madison 28, Flandreau 29, Bryant 30, Watertown 31, Brookings, S. Dak., Sept. 2, Huron 3, Pierre 4, Miller 5, Redfield 6, Aberdeen 7.

A WIFE'S SECRET (Spencer and Aborn, mgrs.): Barrie, Ont., Aug. 27, Orilla 28, North Bay 29, Sault Ste. Marie, Ont., 30, Marquette, Mich., 31, Calumet Sept. 2, Hancock 3, Ashland, Wis., 5, Superior 6, Little Falls, Minn., 7.

ANITA, THE SINGING GIRL (A. J. Spencer, mgr.): Baltimore, Md., Aug. 26-31, Atlanta, Ga., Sept. 2-7.

ARE YOU CRAZY (H. L. Lawrence, mgr.): Cedar Rapids, Ia., Sept. 1, Marshalltown 2, Eldora 3, 4, Iowa Falls 5, Webster City 6, Boone 7.

ARIZONA (David J. Ramage, mgr.): Detroit, Mich., Aug. 25-31, Toledo, O., Sept. 1-4, Grand Rapids, Mich., 5-7.

AT CRIPPLE CREEK (Eastern: E. J. Carpenter's: Harry A. Murray, mgr.): Saginaw, Mich., Aug. 25-28, Bay City 29-31, New Ulm, Minn., Sept. 1, Owatonna 2, Albert Lea 3, Mason City, Ia., 4, Ft. Dodge 5, Le Mars 6, Sioux City 7.

AT THE OLD CROSS ROADS (Arthur C. Alston, prop.): Berwick, Pa., Aug. 27, Hazleton 28, Mt. Carmel 29, Shamokin 30, Lewiston 31, Johnstown Sept. 2, Barnesboro 3, Altoona 4, Latrobe 5, Somerset 6, Myersdale 7.

BERTHA, THE SEWING MACHINE GIRL (Al. H. Woods, mgr.): Brooklyn, N. Y., Aug. 24-31, Boston, Mass., Sept. 2-7.

BIG HEARTED JIM (Harry J. Jackson, mgr.): Litchfield, Ill., Aug. 27, Springfield 28, Collinsville 29, Jerseyville 30, Alton 31, St. Charles, Mo., Sept. 1, Hannibal 2.

BLANEY, HARRY CLAY (Charles E. Blaney Amuse. Co., mgrs.): Newark, N. J., Aug. 26-31, Philadelphia, Pa., Sept. 2-7.

BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Chicago, Ill., June 17—indefinite.

BROADWAY AFTER DARK (Al. H. Woods, mgr.): Trenton, N. J., Aug. 29-31, Baltimore, Md., Sept. 2-7.

CAT AND THE FIDDLE: Milwaukee, Wis., Aug. 25-31, Chicago, Ill., Sept. 1-14.

CHINATOWN CHARLIE (Al. H. Woods, mgr.): Chicago, Ill., Aug. 19-31, Cleveland, O., Sept. 2-7.

CLASSMATES: New York city Aug. 26-31.

CONVICT 999 (Al. H. Woods, mgr.): Philadelphia, Pa., Aug. 26-31, Brooklyn, N. Y., Sept. 2-7.

CORCORAN, JANE (Arthur C. Alston, prop.): Lewistown, Pa., Aug. 27, Barnesboro 28, Johnstown 29, Somerset 30, Latrobe 31, Ridgeway Sept. 2, Johnsonburg 3, Kane 4, Warren 5, Titusville 6, Greenville 7.

CUNNING, THE JAIL BREAKER (Chas. E. Blaney Amuse. Co. mgrs.): Jersey City, N. J., Aug. 26-31, Newark Sept. 2-7.

CUPID AT VASSAR (Jules Murry, mgr.): Hartford, Conn., Aug. 26-28, Paterson, N. J., 29-31, Pittsburg, Pa., Sept. 2-7.

DANIEL BOONE ON THE TRAIL (Harry Feltus, mgr.): Bardstown, Ky., Aug. 28, Springfield 29, Lebanon 30, Danville 31, Harrodsburg Sept. 2, Richmond 3, Winchester 4, Ashland 7.

DAVID CORSON (Harry Doel Parker's): Kansas City, Mo., Aug. 26-31, St. Joseph Sept. 1, 2, Salina, Kan., 3, Abilene 4, Junction City, Neb., 5, Manhattan, Kan., 6, Lawrence 7.

DR. JEKYLL AND MR. HYDE (J. J. Morrison, mgr.): Kingston, N. Y., Sept. 2-7.

DREW, JOHN (Charles Frohman, mgr.): New York city Aug. 31—indefinite.

DOROTHY VERNON OF HADDON HALL (Earnest Shipman, mgr.): Philadelphia, Pa., Aug. 26-31, Pottsville Sept. 2, Shamokin 3, Reading 4, Coatesville 5, Easton 6, Allentown 7.

DUBLIN DAN, THE IRISH DETECTIVE (Havlin and Nicolai, mgrs.): New Brunswick, N. J., Aug. 31.

EDESON, ROBERT (Henry B. Harris, mgr.): New York city Aug. 26—indefinite.

EDNA, THE PRETTY TYPEWRITER (Al. H. Woods, mgr.): New York city, Aug. 26-31, Brooklyn, N. Y., Sept. 2-7.

FAUST (Olga Verne White, mgr.): Napanee, Ont., Aug. 27, Kingston 28, Gananoque 29, Smith Falls 30, Cornwall 31, Brockville Sept. 2, Trenton 3, Picton 4, Oshawa 5, Hamilton 6, London 7.

FLAMING ARROW (East): Fairbury, Ill., Aug. 27, Bloomington 28, Attica 29, Hoopeston 30, Danville 31, Rantoul Sept. 2, Effingham 3, Greenup 4, Terre Haute, Ind., 5-7.

FLAMING ARROW (South): Boyne City, Mich., Aug. 27, Cheboygan 29, St. Ignace 30, Sault Ste. Marie, Can., 31, Sault Ste. Marie, Mich., Sept. 2, Manistique 3, Munising 4, Marquette 5, Hancock 6, Calumet 7.

FOR MOTHER'S SAKE (Eastern): Benton Harbor, Mich., Aug. 29, So. Bend, Ind., 29, Dowagiac, Mich., 30, Osage 31, Jackson, Sept. 2, Battle Creek 3, Lansing 4, Flint 5, Pontiac 6, Ypsilanti 7.

FOR MOTHER'S SAKE (Western): Jno. E. Andrew, mgr.): Coeur d'Alene, Ida., Aug. 27, Moscow 28, Lewiston 29, Pullman, Wash., 30, Colfax 31, Walla Walla Sept. 1, 2, N. Yakima 3, Ellensburg 4, Roslyn 5, Tacoma 6, Aberdeen 7.

GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Aug. 15—indefinite.

HEART OF CHICAGO: Burlington, Ill., Aug. 27, Delevan 28, Belvidere 29, Sycamore 30, Elgin 31, Blue Island Sept. 1, Aurora 2, Joliet 3, Pontiac 4, Hoopeston 5, Attica 6, Bloomington 7.

HER FATAL LOVE (Vance and Sullivan Co., mgrs.): Brooklyn, N. Y., Aug. 26-31, Newark, N. J., Sept. 2-7.

HIS LAST DOLLAR (Stair and Nicolai, mgrs.): South Chicago, Ill., Aug. 29-31, Chicago, Sept. 2-7.

HIS TERRIBLE SECRET (Chas. E. Blaney Amuse. Co., mgrs.): New York city 26-31, New Haven, Conn., Sept. 1-4, Hartford 5-7.

JERRY FROM KERRY (Patten and Fletcher, mgrs.): Welland, Ont., Aug. 26, Dunnville 27, Simcoe 28, Tilsonburg 29, Leamington 30, Amherstburg 31, Monroe, Mich., Sept. 2, Adrian 3, Ottawa, O., 4, Carey 5, Bucyrus 6, Delaware 7.

JUST OUT OF COLLEGE: Cincinnati, O., Aug. 25-31.

KATE BARTON'S TEMPTATION (J. L. Veronee Amuse Co., mgrs.): St. Louis, Mo., Aug. 26-31, So. Chicago, Ill., Sept. 2-5, Peoria 5-7.

KENDALL, EZRA: Seattle, Wash., Aug. 25-31, Victoria, B. C., Sept. 2, Vancouver 3-4, Bellington, Wash., 5, Eurett 6, Tacoma 7.

KIDNAPPED FOR REVENGE (Chas. E. Blaney Amuse. Co., mgrs.): Norfolk, Va., Aug. 26-31, Richmond, Sept. 2-7.

KING CASEY (Stair and Nicolai, mgrs.): Erie, Pa., Aug. 27, Sharon 28, New Castle 29, Youngstown, O., 30, Akron 31, Cleveland, Sept. 2-7.

LENA RIVERS (Burton Nixon, mgr.): Louisville, Ky., Aug. 25-31, Chattanooga, Tenn., Sept. 2-7.

LORIMER, WRIGHT (Shipman-McKinney Co., mgrs.): Providence, R. I., Sept. 5-7.

LOTTIE, THE POOR SALESLADY (Chas. E. Blaney Amuse. Co., mgrs.): Baltimore, Md., Aug. 26-31 New York City, Sept. 2-7.

MA'S NEW HUSBAND (Scott and Raynor, mgrs.): Harvard, Ill., Aug. 28, Woodstock 29, 30, Janesville, Wis., 31 McHenry, Ill., Sept. 1, Elgin 2, Rockford 3, Hammond, Ind., 4, So. Bend 5, Elkhart 6, Lansing, Mich., 7.

MACDOWELL-TRESCOTT (Chas. Elliott, mgr.): Oklahoma City, Okla., Aug. 4-31.

MACK, ANDREW (W. M. Wilkinson, mgr.): Melbourne, Australia, July 6-Aug. 31, Sydney, N. S. W., Sept. 2-Oct. 26.

MONTANA (Hopp Hadley, mgr.): Norristown, Pa., Aug. 27, Boyerstord 28, Burlington, N. J., 29, Westchester, Pa., 30, Wilmington, Del., 31, New Brunswick, N. J., Sept. 2, Allentown, Pa., 3, Coatesville 4, Pottstown 5, Lancaster 6, Columbia 7.

MURRAY AND MACK (Ollie Mack, mgr.): Elwood, Ind., Aug. 28, Anderson 29, Connersville 30, Springfield, O., 31, Hamilton Sept. 1, Dayton 2-4, Columbus 5-7.

NARELLE, MARIE (Ernest and Frederic Shipman, mgrs.): Christchurch, New Zealand—indefinite.

NELLIE, THE BEAUTIFUL CLOAK MODEL (Al. H. Wood, mgr.): Chicago, Ill., Aug. 26-Sept. 7.

NEVER TOO LATE TO MEND (Spencer and Aborn, mgrs.): Pittsburgh, Pa., Aug. 26-31, Youngstown, O., Sept. 2-7.

NEVILLE, MARGARET (Scott and Raynor, mgrs.): Mattoon, Ill., Aug. 27, Effingham 28, Cairo 29, Charleston, Mo., 30, Poplar Bluff 31, Little Rock, Ark., Sept. 2, Hot Springs 3, Pine Bluff 4, Texarkana, Tex., 5, Paris 6, Ft. Worth 7.

NEWMAN, JOSEPH (Oscar Rost, mgr.): Leadville, Colo., Aug. 27, Glenwood Springs 28, Rifle 29, Palisade 30, Grand Junction 31, Pavonia, Sept. 2, Hotchkiss 3, Delta 4, Montrose 5, Ouray 6, Silverton 7.

NO MOTHER TO GUIDE HER (Robt. J. Ward, mgr.): Galveston, Tex., Sept. 2, Bay City 3, Victoria 4, Belleville 5, Cuero 6, San Antonio 7.

NOT YET BUT SOON (Stair and Nicolai, mgrs.): Providence, R. I., Aug. 26-31, Boston, Mass., Sept. 2-9.

O'HARA, FISKE (Chas. E. Blaney Amuse. Co., mgrs.): Baltimore, Md., Aug. 26-31.

OLD ARKANSAW (Eastern: L. A. Edwards, mgr.): Gibson City, Ill., Aug. 27, Paxton 28, Fisher 29, Champaign 31, Clinton Sept. 2, Mt. Pulaski 3, Springfield 4, Petersburg 5, Pana 6, Effingham 7.

OLD ARKANSAW (Western: O. W. Bicknell, mgr.): Abingdon, Ill., Aug. 27, Galesburg 28, Monmouth 29, La Harpe 30, Carthage 31, Kahoka, Mo., Sept. 2, Memphis 3, Unionville 4, Milan 5, Kirksville 6, Kevier 7.

OUR NEW MINISTER: Muncie, Ind., Sept. 2, Van Wert, O., 3, St. Mary's 4, Lima 5, Freemont 6, Findlay 7.

PANAMA: Mondova, Wis., Aug. 27, Tomah 28, Black River Falls 29, Millsville 30, Eau Claire 31, Chippewa Falls Sept. 1, Menominee 2, Stillwater 3, River Falls 4, New Richmond 5, Cumberland 6, Rice Lake 7.

PARTED ON HER BRIDAL TOUR (Chas. E. Blaney Amuse. Co., mgrs.): Buffalo, N. Y., Aug. 26-31, Pittsburgh, Pa., Sept. 2-7.

SANTLEY, JOSEPH, IN BILLY THE KID (William Wood, mgr.): Montreal, Can., Aug. 26-31, Ottawa Sept. 2-4, Schenectady, N. Y., 5, Utica 6-7.

SHADOWS ON THE HEARTH (Arthur C. Alston, prop.): Holyoke, Mass., Aug. 26-28, Springfield 29-31, Bridgeport, Conn., Sept. 2-3, Winsted 4, Thomaston 5, Waterbury 6, 7.

SHADOWED BY THREE (Clarence Burdick, mgr.): Kansas City, Mo., Aug. 25-31, Omaha, Neb., Sept. 1, 2, St. Joe, Mo., 3, 4, Des Moines, Ia., 5-7.

SINCE NELLIE WENT AWAY (Al. H. Woods, mgr.): Baltimore, Md., Aug. 26-31, Washington, D. C., Sept. 2-7.

SIS IN NEW YORK (Eastern): Benton Harbor, Mich., Aug. 31, Muskegon Sept. 1, Manistee 2, Reed City 3, Big Rapids 4, Traverse City 5, Boyne City 6, Charlevoix 7.

SIS IN NEW YORK (Western): Abingdon, Ill., Aug. 31, Galesburg Sept. 2, Kewanee 3, Monmouth 4, Albia, Ia., 5, Creston 6, Grand Island, Neb., 7.

SIS IN NEW YORK (Southern): Claremore, Ind. Ter., Aug. 27, Okmulgee 28, So. McAlester 29, Shawnee, Okla., 30, Ardmore, Ind. Ter., 31, Gainesville, Tex., Sept. 2, Sherman 3, Paris 4, Denison 5, Ft. Worth 6, Dallas 7.

SPOONER, CECIL (Chas. E. Blaney Amuse. Co., mgrs.): New York city Sept. 2-7.

STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., Aug. 5-31, Milwaukee, Wis., Sept. 1-7.

TEMPEST AND SUNSHINE (Richard Chapman, mgr.): Tolono, Ill., Aug. 27, Lincoln 28, Bloomington 29, Clinton 30, Decatur 31.

TEXAS (Broadhurst and Currie, mgrs.): Bayonne, N. J., Sept. 2-4, New Brunswick 5, Trenton 6, 7.

THE BELLE OF JAPAN (G. Harris Eldon, mgr.): Bloomfield, Ind., Aug. 27, Washington 28, Loogootee 29, Princeton 30, Oakland 31, Evansville Sept. 2, Henderson, Ky., 2, New Harmony, Ind., 3, Olney, Ill., 4, Newton 5, Greenup 6, Decatur 7.

THE CARD KING OF THE COAST (Vance and Sullivan Co., mgrs.): Chicago, Ill., Sept. 1-7.

THE COUNTY SHERIFF (O. E. Wee, mgr.): Stamford, Conn., Aug. 30, So. Norwalk 31, New Britain Sept. 2, Middletown 3, Putnam 4, Norwich 5, Webster, Mass., 6, Woonsocket, R. I., 7.

THE COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): Bridgeport, Conn., Aug. 27, Waterbury 28, New

THE HOLY CITY (Southern; Le Comte, Flesher and Isham, mgrs.): Somerset, Pa., Sept. 14.
THE KERRY GOW (H. P. Franklin, mgr.): Troy, N. Y., Aug. 27-28, Burlington, Vt., 29, Montreal, Que., 30, Cornwall, Ont., 31, Ottawa Sept. 2.
THE KING AND QUEEN OF GAMBLERS (Al. H. Woods, mgr.): Chicago, Ill., Aug. 26-Sept. 14.
THE LIFE OF AN ACTRESS (Burt Wilbur, mgr.): Philadelphia, Pa., Aug. 26-31, Hoboken, N. J., Sept. 1-4, Rochester, N. Y., 5-7.
THE MAN OF THE HOUR (W. A. Brady, mgr.): New York city Dec. 4—indefinite.
THE MAN OF THE HOUR (Western; W. A. Brady, mgr.): Chicago, Ill., May 12—indefinite.
THE MATINEE GIRL (Frank De Atley, mgr.): Ardmore, Ill., Aug. 25-Sept. 7.
THE MISSOURI GIRL (Eastern; Geo. Bedel, mgr.): Bracevill, Ill., Sept. 2, Fisher 4, Clinton 5, Marion 6.
THE MISSOURI GIRL (Western; Fred Raymond, prop.): Wenona, Ill., Aug. 27, Rutland 28, La Rose 29, Maybrook 31, Dewville Sept. 2, Paxton 3, Rossville 4, Princeton 5-6, Edinburg 7.
THE MOONSHINER'S DAUGHTER (R. G. Kingston, mgr.): Neenah, Wis., Aug. 27, Jefferson 28, Waukesha 29, Juneau 30, Clintonville 31, Wausau, Ind., Sept. 1.
THE MOVERS (Henry B. Harris, mgr.): New York city Sept. 3—indefinite.
THE MYSTERIOUS BURGLAR (Rowland and Clifford Amuse. Co., mgrs.): Chicago, Ill., Aug. 25-31.
THE NINETY AND NINE (J. D. Barton, mgr.): Wilmington, Del., Aug. 26-28, Camden, N. J., 29-31, Paterson Sept. 2-7.
THE OLD CLOTHES MAN (Rowland and Clifford Amuse. Co., mgrs.): Hammond, Ind., Aug. 31, Racine, Wis., Sept. 1, Michigan City, Ind., 2, South Bend 3, Elkhart 4, Three Rivers Wis., 5, Battle Creek, Mich., 7.
THE ORIGINAL COHEN (Rowland and Clifford Amuse. Co., mgrs.): Cleveland, O., Aug. 26-31, Toledo Sept. 1-4, So. Chicago, Ill., 5-7.
THE OUTLAW'S CHRISTMAS (P. H. Sullivan, mgr.): Toledo, O., Aug. 25-28, Grand Rapids, Mich., 29-31, Bay City Sept. 1-4, Saginaw 5-7.
THE PEDLER: Chicago, Ill., Aug. 26-31, East St. Louis Sept. 1-4.
THE PHANTOM DETECTIVE (Rowland and Clifford Amuse. Co., mgrs.): Cincinnati, O., Aug. 25-31, Birmingham, Ala., Sept. 2-7.
THE PRINCE CHAP (W. N. Lawrence, mgr.): Louisville, Ky., Aug. 26-31.
THE ROCKY MOUNTAIN EXPRESS (Klimt and Gazzolo Amuse. Co., props.; George Klimpt, mgr.): Louisville, Ky., Aug. 26-31, St. Louis, Mo., Sept. 1-7.
THE ROUND UP (Klaw and Erlanger, mgrs.): New York city Aug. 26—indefinite.
THE SINGING GIRL OF KILARNEY: New York city Aug. 26-31.
THE SWEETEST GIRL IN DIXIE (Eastern; Jess B. Fulton, mgr.): Fremont, Neb., Aug. 29, Council Bluffs, Ia., 30, Plattsmouth, Neb., 31, Norfolk Sept. 2, Sioux City, Ia., 3, Sioux Falls, So. Dak., 4, Laverne, Minn., 5, St. James 6, Mankato 7.
THE SWEETEST GIRL IN DIXIE (Western Coast Co.; C. D. Hesse, act. mgr.): Kansas City, Mo., Sept. 1-7.
THE SWEETEST GIRL IN DIXIE (Southern "A"; C. S. Rubie, mgr.): Morilton, Ark., Aug. 27, Pine Bluff 29, Little Rock 29, Hot Springs 30, Texarkana 31.
THE VIRGINIAN: Albany, N. Y., Sept. 2, Cohoes 3, Schenectady 4, Rochester 5, 6, Ithaca 7.
TILLY OLSON: Joliet, Ill., Aug. 28, Elgin 29, Aurora 30, Dixon Sept. 2, Galena 3, Oelwein, Ia., 4, Hampton 5, Mason City 6, Ft. Dodge 7.
THOMAS JEFFERSON: Detroit, Mich., Sept. 2-7.
THORNS AND ORANGE BLOSSOMS (Eastern; Rowland and Clifford Amuse. Co., mgrs.): Indianapolis, Ind., Aug. 27, 28, Auburn 29, Kendallville 30, Huntington 31, Kokomo Sept. 1, Marion, Ill., 2, Crawfordsville, Ind., 3, Lebanon 4, Noblesville 5, Elwood 6, Muncie 7.
THORNS AND ORANGE BLOSSOMS (Western; Rowland and Clifford Amuse. Co., mgrs.): Dickinson, N. D., Aug. 27, Glendive, Mont., 28, Big Timber 29, Livingston 30, Bozeman 31.
TRUAX, SARAH (John Cort, mgr.): Ithaca, N. Y., Sept. 10.
UNCLE JOSEPH PERKINS (West): Missoula, Mont., Aug. 27, Wallace, Ida., 28, Wardner 29, Harrison 30, Coeur d'Alene 31, Spokane, Wash., Sept. 1-2, Sprague 3, Walla Walla 4, Prosser 5, N. Yakima 6, Ellensburg 7.
UNCLE TOM'S CABIN (Al. W. Martin's; Ed S. Martin, mgr.): Norwalk, O., Aug. 26, Marion 27, Union City, Ind., 28, Indianapolis 29-31, Cincinnati, O., Sept. 1-8.
UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Jacksonville, Fla., Aug. 27, Thomasville, Ala., 28, Montgomery 29, Pensacola, Fla., 30, Mobile, Ala., 31, New Orleans, La., Sept. 1-7.
UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Pittsburgh, Pa., Aug. 26-31, Michigan City, Ind., Sept. 1, Hammond 2, Benton Harbor, Mich., 3, Marshal 4, Kalamazoo 5, Dowagiac 6, So. Bend, Ind., 7.
VAN, BILLY B. (P. H. Sullivan Amuse. Co., mgrs.): Peekskill, N. Y., Aug. 29, New York city Sept. 2-7.
WHEN KNIGHTHOOD WAS IN FLOWER (Ernest Shipman, mgr.): Philadelphia, Pa., Sept. 2-7.
WHEN WE WERE FRIENDS (Wm. Macaulay, mgr.): Champaign, Ill., Aug. 27, Danville 28, Fairbury 30, Pontiac 31, Peoria Sept. 1, Bloomington 2, Ottawa 3, Joliet 6, Kankakee 7.
WHITECAR, W. A. (Jules Murry, mgr.): Pittsfield, Mass., Aug. 31, Holyoke Sept. 2, Schenectady, N. Y., 3, Utica, 4, Erie, Pa., 5, Canton, O. 6, Akron, O., 7.
WHY GIRLS LEAVE HOME (E. J. Carpenter's; Harry E. Rowe, mgr.): New Hampton, Ia., Aug. 27, Osage 28, Mason City 29, Hampton 30, Waterloo 31.
WILLIAMS, LOTTIE (Chas. E. Blaney Amuse Co., mgrs.): Brooklyn, N. Y., Aug. 26-31, Providence, R. I., Sept. 2-7.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Paterson, N. J., Aug. 26-28, Plainfield 29, New Brunswick 30, Harrisburg, Pa., 31, Altoona Sept. 2, Youngstown, O., 3, Akron 4, Canton 5, New Philadelphia 6, Bellaire 7.
YOUNG BUFFALO (Chas. E. Blaney Amuse. Co., mgrs.): Milwaukee, Wis., Aug. 26-31, St. Paul, Minn., Sept. 1-7.

STOCK COMPANIES.

ALBEE: Pawtucket, R. I., Aug. 12—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ALLEN: Portland, Ore.—indefinite.
AMERICAN: San Francisco, Cal.—indefinite.
AUDITORIUM: Joplin, Mo., May 8-Sept. 1.
AYLESWORTH (Arthur J. Aylesworth, mgr.): Goldfield, Nev., April 1—indefinite.
BAKER: Rochester, N. Y.—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Dallas, Tex.—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLAKER (Maurice Stanford, mgr.): Wildwood, N. J. —indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BRADY: Lake Brady, O.—indefinite.
BROWN, ALBERT: Milwaukee, Wis., May 9—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURGESS, EARL (Fred Gillen, mgr.): Seattle, Wash. —indefinite.
BURKE, J. FRANK (John W. Barry, mgr.): New Orleans, La., Aug. 25—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CLEVELAND, HARRY R.: North Yakima, Wash., June 24—indefinite.
CUTTER (Ira Swisher, mgr.): Richmond, Ind., July 8—indefinite.
ELITCH'S GARDEN: Denver, Colo., May 5—indefinite.
FAMILY: East St. Louis, Ill.—indefinite.
FARNUM, WM.: Buffalo, N. Y., July 15—indefinite.
FAWCETT, GEORGE: Richmond, Va.—indefinite.
FAWCETT, GEORGE: Atlanta, Ga.—indefinite.
FERRIS: Minneapolis, Minn., May 26—indefinite.
FITZGERALD'S, W. D., STOCK (Frank B. Weston, mgr.): Washington, D. C., Aug. 19—indefinite.
FRAWLEY: San Francisco, Cal., June 2—indefinite.
GIRTON (Perry E. Girton, mgr.): Fresno, Cal.—indefinite.
HAMILTON, FLORENCE (Barry and Burke, mgrs.): Fall River, Mass.—indefinite.
HOSMER, MAY: Chicago, Ill.—indefinite.
HOWELLS, ERNEST: San Francisco, Cal., May 12—indefinite.
LA MARR, HARRY (John F. Murray, mgr.): Revere, Mass.—indefinite.
LAWRENCE, DEL S.: Sacramento, Cal.—indefinite.
LIVINGSTON: Cleveland, O., June 24—indefinite.
McCULLUM (Bartley McCullum, mgr.): Portland, Me., June 24—indefinite.
NEILSEN, MARIE: Fresno, Cal.—indefinite.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 18—indefinite.
PATRONS: Chicago, Ill., Aug. 26—indefinite.
PAYTON: Peoria, Ill., June 2—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., June 27—indefinite.
POLI (Lawrence McGill, mgr.): New Haven, Conn., July 15—indefinite.
POLI: Springfield, Mass., May 20—indefinite.
PROCTOR'S HARLEM: New York city—indefinite.
SANFORD, WALTER: Oakland, Cal.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SPENCER, GEORGE: Memphis, Tenn., May 5—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): New York city May 13—indefinite.
STAR: Portland, Ore.—indefinite.
SUTTON (Dick P. Sutton, mgr.): Butte, Mont.—indefinite.
TAYLOR, CHAS. A.: Seattle, Wash.—indefinite.
TEXAS GRAND: El Paso, Tex.—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (G. A. Sullivan, mgr.): Woonsocket, R. I., Aug. 26-31, Salem, Mass., Sept. 2-7.
AUBREY STOCK (Jack C. Matthews, mgr.): Altoona, Pa., Aug. 26-31.
BARRIE, EDWIN, STOCK (Barrie and Graham, mgrs.): St. John, Kan., Aug. 26-31, Dodge City Sept. 2-7.
BURGESS, EARL (A. H. Grayhill, mgr.): Watertown, N. Y., Aug. 26-Sept. 7.
BURGESS, EARL (Geo. V. Halliday, mgr.): Wilkesbarre, Pa., Aug. 26-31, Lebanon Sept. 2-7.
BURGESS, EARL (C. G. Hilton, mgr.): Pottsville, Pa., Aug. 26-31, Norristown Sept. 2-7.
BURGESS, EARL (R. B. Wilson, mgr.): Cortland, N. Y., Aug. 26-31, Oswego, N. Y., Sept. 2-7.
CHAPPELL-WINTERHOFF (Harry Chappell, mgr.): Sedalia, Mo., Aug. 18-31, Ft. Scott, Kan., Sept. 1-14.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Shenandoah, Pa., Aug. 26-31, Hazleton, Sept. 2-7.
CHICAGO STOCK (Eastern; Chas. H. RossKam, mgr.): Niagara Falls, N. Y., June 2-Sept. 1.
CHICAGO STOCK (Western; Chas. H. RossKam mgr.; direction Graham Earle): Mansfield, O., July 10-Sept. 1.
CURTIS COMEDY (James Walter, mgr.): Aberdeen, S. D., July 22—indefinite.
CUTTER (Wallace R. Cutter, mgr.): Zanesville, O., Aug. 26-31, Beaver Falls, Pa., Sept. 2-7.
DODGE, SANFORD (B. S. Ford, mgr.): Chamberlain, S. Dak., Aug. 26-31.
DOUGHERTY (Al. Payne and J. M. Dougherty, mgrs.): Algoma, Wis., Aug. 26-28, Sturgeon Bay 29-31, Neenah, Wis., Sept. 2-7.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Salida, Colo., Aug. 29-31, Aspen, Sept. 2-4, Glenwood Springs 5-7.
FERRIS COMEDIANS (W. F. Desmond, mgr.): Ft. Scott, Kan., Aug. 18-30.
GOOD, ADAM: Nashua, N. H., Aug. 26-31, Portland, Me., Sept. 2-7.
GRAYCE, HELEN (N. Appell, mgr.): Scranton, Pa., Aug. 26-31, York Sept. 2-7.
GRAHAME, FERDINAND: Oil City, Pa., Aug. 26-31.
HALL, DON C.: Marshfield, Wis., Aug. 26-28, Grand Rapids 29-31, Stevens Point Sept. 2-4, Wausau 5-7.
HANKINS' COMEDIANS (W. W. Hankins, mgr.): Cairo, Ill., Sept. 30-Oct. 5.
HARDER-HALL (Eugene J. Hall, mgr.): Youngstown, O., Aug. 26-31.
HICKMAN-BESSEY (W. Al. White, mgr.): Davenport, Ia., June 10—indefinite.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Norton, Kan., Aug. 26-31, Hiawatha, Sept. 2-7.
HIMMELEIN'S IDEALS (Louis Earle, mgr.): Wheeling, W. Va., Aug. 26-31, Newark, O., Sept. 2-7.
HIMMELEIN'S IMPERIALS (E. F. Himmelein, mgr.): Kenton, O., 26-31, Portland, Ind., Sept. 2-7.
KEYSTONE DRAMATIC: Du Bois, Ia., Aug. 29-31.
KNICKERBOCKER STOCK (E. D. Fiske, mgr.): Derby, Conn., Aug. 26-31, New London, Sept. 2-7.
KNICKERBOCKER STOCK: Lansing, Mich., Aug. 26-31.
LESLIE, ROSABELLE (Sim Allen, mgr.): Reading, Pa., Aug. 29-31.
MACMILLAN PLAYERS (Don Macmillan, mgr.): Atchison, Kan., Aug. 18-31.
MOREY STOCK (Le Comte and Flesher, mgrs.): Iola, Kan., Aug. 18-31, Ottawa Sept. 2-7.
MORTIMER, CHAS. (J. M. Hill, mgr.): Boonville, Ind., Aug. 26-31, Princeton Sept. 2-7.
MURRAY-MACKEY COMEDY CO. (John J. Murray, mgr.): Beaver Falls, Pa., Aug. 26-31.
MYRKLE-HARDER (W. H. Harder, mgr.): Binghamton, N. Y., Aug. 26-31, Williamsport, Pa., Sept. 2-7.
PAYTON SISTERS (C. S. Payton, mgr.): Jackson, Tenn., Aug. 25-31, Corinth, Miss., Sept. 2-7.
PERUCHI-GYPZENE STOCK: Columbia, S. C., May 23—indefinite.
REED-STUART STOCK (A. P. Reed, mgr.): Hornell, N. Y., Aug. 26-31, Geneva, Sept. 2-7.
ROSAR MASON STOCK CO.: Crawfordsville, Ind., Aug. 26-31, Paulding, O., Sept. 2-7.
ST. CLAIR, MAE (Page and Lapoint, mgrs.): Barre, Vt., July 15—indefinite.
TAYLOR (H. W. Taylor, prop. and mgr.): Fall River, Mass., Aug. 26-31 Attleboro Sept. 2-7.
THOMPSON, MABELLE, STOCK (Chas. A. Place, mgr.): Ventura, Cal., Aug. 26-31, Bakersfield, Sept. 2-15.
TROUSDALE BROTHERS' THEATRE (Merle Trousdale, mgr.): Topeka, Kan., Aug. 1-31.
WALLACK'S THEATRE (Southern; Maurice M. Dubinsky, mgr.): Ft. Scott, Kan., Aug. 19-31, Pittsburg, Kan., Sept. 1—indefinite.
WALLACK'S THEATRE (Western; Edward Dubinsky mgr.): Salina, Kan., Aug. 19-31, Hutchison Sept. 1-14.
WALLACK'S THEATRE (Northern; Dubinsky Brothers, mgrs.): Rock Island, Ill.—indefinite.
WHITE: Escanaba, Mich., June 22—indefinite.
WHITESIDES AND STRAUSS: Butler, Pa., Aug. 26-31.
WINNINGER BROS.' (Joe Winninger, mgr.): Berlin, Wis., Aug. 26-31, Manitowoc Sept. 2-8.
YANKEE DOODLE STOCK CO. (William De Hollis, mgr.): Elmira, N. Y., Aug. 26-31, Newark, O., Sept. 2-7.

OPERA AND EXTRAVAGANZA.

ADORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 27—indefinite.
ADORN OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 17—indefinite.
A KNIGHT FOR A DAY (B. C. Whitney, mgr.): Chicago, Ill., April 1—indefinite.
ALLEN CURTIS MUSICAL COMPANY (Allen Curtis, mgr.): Hot Springs Ark., Aug. 26-Sept. 7.
A YANKEE TOURIST (Henry W. Savage, mgr.): New York city Aug. 12—indefinite.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Camden, N. J., Aug. 26-28, Wilmington, Del., 29-31, Lancaster, Pa., Sept. 2, Reading 3, Columbia 4, Annapolis, Md., 5, Charlottesville, Va., 6, Richmond 7.
BOSTON IDEAL COMIC OPERA (Edwin Patterson, mgr.): Kansas City, Mo., April 28-Sept. 3.
CALIFORNIANS: Los Angeles, Cal., April 29—indefinite.
DELMAR GARDEN: St. Louis, Mo.—indefinite.
FASCINATING FLORA: New York city May 20-Aug. 31.
IDORA PARK OPERA (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
JAKEY, MIKEY AND IKEY (Allen Curtis, mgr.): Trinidad, Colo., May 25—indefinite.
KOLB AND DILL (Nat A. Maynor, mgr.): Oakland, Cal.—indefinite.
LITTLE JOHNNY JONES: Marquette, Wis., Aug. 27, Hancock, Mich., 28, Ishpeming 29, Superior, Wis., 30, Duluth, Minn., 31, Winnipeg, Man., Sept. 2-4.
MANHATTAN MUSICAL COMEDY: El Paso, Tex., April 14—indefinite.
MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y., June 1-Sept. 7.
MARRYING MARY: Brooklyn, N. Y., Aug. 31-Sept. 7.
McFADDEN'S FLATS: Long Branch, N. J., Aug. 27, Dover 28, Orange 29, Charleston, S. C., Sept. 2, Savanah, Ga., 3, Augusta 4, Columbia, S. C., 5, Charlotte, N. C., 6, Greenville 7.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): New York city Aug. 12-31.
MILDRED AND ROUCLERE (John M. Hickey, mgr.): Havana, Cuba, Dec. 27—indefinite.
OLYMPIA OPERA: Mobile, Ala., May 12—indefinite.
PEGGY FROM PARIS (Corey and Weis Co., mgrs.): Mt. Vernon, N. Y., Aug. 31, Red Bank, N. J., Sept. 2, Asbury Park 3, Orange 4, Manch Chunk, Pa., 5, Wilkes-Barre 6, Scranton 7.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Ypsilanti, Mich., Aug. 27, Hamilton, Ont., 28, Buffalo, N. Y., 29-31, Toronto, Ont., Sept. 2-7.
POLI OPERA (Milton and Sargent Aborn, mgrs.): Hartford, Conn., July 15—indefinite.
PROCTOR OPERA (Milton and Sargent Aborn, mgrs.): Albany, N. Y., June 3—indefinite.
SHEEHAN, JOSEPH F., OPERA (Max Faetkenheuer, mgr.): Cleveland, O., June 24—indefinite.
THE ALASKAN (John Cort, mgr.): New York city Aug. 12—indefinite.
THE BELLE OF MAYFAIR (Thomas W. Ryley, mgr.): Boston, Mass., Aug. 26-Sept. 14.
THE BOSTON IDEAL COMIC OPERA (A. C. Burgess, mgr.): El Paso, Tex., July 24-Sept. 20.
THE FOLLIES OF 1907 (Florenz Ziegfeld, mgr.): New York city July 8—indefinite.
THE DAIRY MAIDS: New York city Aug. 26-31.
THE GREEN GIRL: Boston, Mass., July 29—indefinite.
THE HURDY-GURDY GIRL (Richard Carle, mgr.): Boston, Mass., June 3—indefinite.
THE ISLE OF SPICE: Bozeman, Mont., Aug. 27, Helena 28, Great Falls 29, Butte 30, 31, Missoula Sept. 1, Wallace, Ida., 2, Coeur d'Alene 3, Lewiston 4, Moscow 5, Pullman 6, Colfax, Wash., 7.
THE LADY FROM LANE'S (Broadhurst and Currie, mgrs.): New York city Aug. 19—indefinite.
THE MAID AND THE MILLIONAIRE: New York city June 22—Aug. 31.
THE MUSICAL WIZARD OF WALL STREET (No. 2; Chas. D. Hammond, act. mgr.): Kansas City, Mo., Aug. 4-Sept. 2, Odessa 3, Marshall 4, Sedalia 5, Lexington 6, Richmond 7.
THE ORCHID (Sam. S. and Lee Shubert, Inc., mgrs.): New York city April 8—indefinite.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Denver, Colo., Aug. 26-31.
RED FEATHER: New York city, Aug. 26-31.
THE ROYAL CHEF: Aurora, Ill., Sept. 1, Joliet 2, Belvidere 3, Freeport 4, Dixon 5, Dubuque 6, Cedar Rapids 7.
THE SHOW GIRL: Lansing, Mich., Aug. 27, Port Huron 28, Ithaca 29, 30, Belding 31, Muskegon Sept. 2, Ludington 4, Manistee 5, Big Rapids 6, Greenville 7.
THE TIME, THE PLACE AND THE GIRL (Askin and Singer, mgrs.): New York city Aug. 5-31.
THE UMPIRE: Toledo, O., Aug. 26-31.
THE WIZARD OF OZ (Hurtig and Seamon mgrs.): Elgin, Ill., Aug. 27, Aurora 28, Ottawa 29, Champaign 30, Bloomington 31.
THE WIZARD OF WALL STREET (No. 1; H. N. Morgan, mgr.): Chippewa Falls, Wis., Aug. 27, Eau Claire 28, Menominee 29, Ellsworth 30, New Richmond 31, Stillwater, Minn., Sept. 2, Faribault 3, Pine Island 4, Rochester 5, Rieville, Ia., 6, Osage 7.
THE YANKEE REGENT: St. Louis, Mo., Aug. 25-31, Kansas City, Mo., Sept. 1-7.
WINE, WOMAN AND SONG: Philadelphia, Pa., Sept. 2-7.
ZINN'S MUSICAL COMEDY: Boise, Ida., July 8—indefinite.

MINSTRELS.

BERNARD BROS.' CHECKERBOARD MINSTRELS (B. B. Ferner, mgr.): Healdsburg, Cal., Aug. 30, Petaluma Sept. 1, Napa 2, Hollister 3, Gilroy 4, Santa Cruz, 5-6, Monterey 7.
DANDY DIXIE MINSTRELS (Voelckel and Nolan, props.; John J. Nolan, mgr.): Wellington, Kan., Aug. 27, Enid, Okla., 28, Bowie, Tex., 29, Fort Worth 30, Dallas 31, Mineral Wells, Sept. 2, Cleburne 3, Waco 4, Austin 5, San Antonio 6, Victoria 7.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Buffalo, N. Y., Aug. 26-28, Ithaca 29, Rochester 30, 31, Cleveland, O., Sept. 2-7.
DONNELLY AND HATFIELD'S MINSTRELS: Lansing, Mich., Aug. 27, Pontiac 28, Charlotte 29, Hillsdale 30, Auburn, Ind., 31, Fort Wayne, Sept. 2, Hartford City 3, Newcastle 4, Richmond 5, Eaton 6, Lebanon 7.
DUMONT'S: Philadelphia, Pa., Aug. 24-29.
FIELD'S, AL. G. (Doc Quigley, mgr.): Springfield, O., Aug. 27, Dayton 28, Muncie, Ind., 29, Indianapolis 30, 31, Louisville, Ky., Sept. 2-4, Lexington 5, Chattanooga, Tenn., 6, Knoxville 7.
VOGEL'S (John W. Vogel, mgr.): Shelby, O., Aug. 27, Galion 28, Dayton 29-31, Bellefontaine Sept. 2, Marysville 3, Dellaware 4, Newark 5, Crooksville 6, Zanesville 7.
RICHARDS AND PRINGLE'S: Hoquiam, Wash., Aug. 27, Aberdeen 28, Montesano 29, Elma 30, Centralia 31.
WEST'S MINSTRELS (Sanford B. Ricahy, mgr.): Des Moines, Ia., Aug. 26-31, Omaha, Neb., Sept. 1, Lincoln 2-4.

VARIETY.

BIJOU BURLESQUE STOCK: Philadelphia, Pa., June 17—indefinite.
CRACKER JACKS (Robt. Manchester, mgr.): Buffalo, N. Y., Sept. 2-7.
ENGLISH THOROUGHBREDS (Elliott Amuse. Co., mgrs.): West Chester, Pa., Aug. 26-28.
GAY MASQUERADERS (Robt. Manchester, mgr.): Springfield, Mass., Sept. 2-4, Albany, N. Y., 5-7.
IDEALS (H. W. and Sim Williams, mgrs.): Kansas City, Mo., Aug. 26-31.
ORIENTAL COZY CORNER GIRLS (Sam Robinson, bus.-mgr.): Albany, N. Y., Aug. 26-28, Troy 29-31, Montreal, Can., Sept. 2-7.
RENTZ-SANTLEY: Brooklyn, N. Y., Aug. 26-31.
STAR SHOW GIRLS (W. Pennessy, mgr.): Albany, N. Y., Aug. 26-28, Troy 29-31.
STROLLING PLAYERS (M. M. Theise, mgr.): Providence, R. I., Aug. 26-31.
THE NIGHT OWLS (Chas. Robinson, mgr.): Brooklyn, N. Y., Sept. 2-7.
TRANS-ATLANTIC BURLESQUERS (Hurtig and Seamon, mgrs.): Washington, D. C., Aug. 24-31.
VANITY FAIR (Robt. Manchester, mgr.): Kansas City, Mo., Sept. 2-7.
WATSON'S BURLESQUERS (W. B. Watson, mgr.): Duluth, Minn., Aug. 25-31.
WATSON'S BURLESQUERS (Sam Robinson, mgr.): Philadelphia, Pa.—indefinite.
WATSON'S SOCIETY GIRLS (Wm. B. Watson, mgr.): New York city Aug. 26-31.
WORLD BEATERS: Philadelphia, Pa., Aug. 24-31.

CIRCUSES.

MACKAY'S EUROPEAN CIRCUS (Andrew Mackay, mgr.): Chicago, Ill., June 15—indefinite.

MISCELLANEOUS.

BOSTOCK'S ANIMAL SHOW (Frank C. Bostock, mgr.): Coney Island, N. Y.—indefinite.
BOSTOCK'S ANIMAL SHOW (Frank C. Bostock, mgr.): Norfolk, Va.—indefinite.
CARMEN, GREAT: Reading, Pa., Aug. 26-Sept. 1.
HERBERT, VICTOR, AND BAND: Philadelphia, Pa., July 6—indefinite.
KILTIES' BAND (T. P. J. Power, mgr.): Chicago, Ill., Aug. 18-31, Peru, Ind., Sept. 1, Indianapolis 2-7.
KNABENSHUE, A. ROY (A. Roy Knabenshue, mgr.): Des Moines, Ia., Aug. 26-30, Columbus, O., Sept. 2-6.
KNABENSHUE AIRSHIP (No. 1; Thos. Jackson, mgr.): Toronto, Can., Aug. 26-Sept. 10.
KNABENSHUE AIRSHIP (No. 2; R. H. Matlack, mgr.): Greenville, O., Aug. 26-31, Cambridge, N. Y., Sept. 2-6.
101 RANCH SHOW (Miller Bros., mgrs.): Brighton Beach, N. Y., July 27—indefinite.
PAIN'S ERUPTION OF VESUVIUS (Al. Dolson, mgr.) Jamestown, Va., July 1—indefinite.
PHINNEY'S U. S. BAND (Fred S. Phinney, mgr.): Norfolk, Va., July 22—indefinite.
RAYMOND, THE GREAT (M. F. Raymond, mgr.): Stamford, Conn., Sept. 2-7.
SOUSA: Willow Grove, Philadelphia, Pa., Aug. 10-Sept. 2.
ZANCIG, JULIUS AND AGNES (Sydney Paxton, mgr.): Teignmouth, Eng., Aug. 27, Newquay 28, Falmouth 29, Tiverton 30, Exmouth 31, Folkestone Sept. 2, Surbiton 3, Hunstanton 4, Cromer 5, Skegness 6, Saltburn-by-the-Sea 7.

Received too late for classification.

A DESPERATE CHANCE (W. C. Connors, mgr.): North Adams, Mass., Sept. 2, Hoosick Falls 3, Mechanicsville 4, Catskill, N. Y., 5, Oneonta 7.
AMERICAN STOCK (Arthur E. Herbst, mgr.): Ft. Wayne, Ind., Aug. 25-31, Valparaiso Sept. 2-7.
AS TOLD IN THE HILLS (W. McMillan & Farley, mgrs.): Kenosha, Wis., Sept. 1, Waukegan, Ill., 2, Beloit, Wis., 3, Rockford, Ill., 4, Freeport 5, Janesville, Wis., 6.
BEGGAR PRINCE OPERA (Harry Lee Veile, mgr.): Atoka, Ind. Ter., Aug. 27, Lehigh 28, Colgate 29, Haleyville 30, Wilburton 31, Shawnee, Okla., Sept. 2-7.
BENNETT-MOULTON: Towanda, Pa., Aug. 26-31, Norwich, N. Y., Sept. 2-7.
CAMERON, GRACE, OPERA: Kingston, N. Y., Aug. 27, Poughkeepsie 28, Saratoga 29, Glens Falls 30, Burlington, Vt., 31, Montreal, Can., Sept. 2-7.
CENTRAL STOCK: San Francisco, Cal.—indefinite.
CHESTER BISHOP CO. (G. R. Helmboldt, mgr.): Salem, O., Sept. 2-7.
COLLEGE STOCK: Chicago, Ill., Aug. 27—indefinite.
COLUMBIA STOCK: Spokane, Wash., Aug. 27—indefinite.
COMING THRO' THE RYE (B. J. Reilly, acting mgr.): Bridgeport, Conn., Aug. 28, New London 29, Newport, R. I., 30, Salem, Mass., 31, Boston Sept. 1-14.
FENBURG STOCK: Lewiston, Me., Sept. 2-7.
GLASER, LULU: Atlantic City, N. J., Aug. 26-31, Philadelphia, Pa., Sept. 2-14.
LOST IN NEW YORK (J. N. Bronson, mgr.): Hastings, Neb., Aug. 30, Kearney 31, Grand Island Sept. 2, York 3, Sutton 4, Minden 5, Holdridge 6, Denver, Colo., 8-15.
MY DIXIE GIRL (Brian Darley, mgr.): Aurora, Ill., Aug. 29, Joliet 30, 31, Ottawa Sept. 2, La Salle 3, Canton 4, Springfield 5, Decatur 6, Quincy 7.
MYRKLE-HARDER STOCK (Southern; Latimore and Leigh, mgrs.): Marietta, O., Sept. 2-7.
THE BURGOMASTER: St. Louis, Mo., Sept. 1-7.
THE CHOIR SINGER (Western; Al. H. Hagen, mgr.): Ottawa, Ill., Aug. 31, La Salle Sept. 2, Streator 3, Elgin 4, Rockford 5, Freeport 6, Dubuque, Ia., 7.
THE LITTLE ORGAN GRINDER (B. E. Forrester, mgr.): Philadelphia, Pa., Sept. 2-7.
THE MAYOR OF LAUGHLAND (Jos. B. Glick, mgr.): Asbury Park, N. J., Aug. 28, Red Bank 29, Plainfield 30, Newburgh, N. Y., 31, Elizabeth, N. J., Sept. 2-4, Hoboken 5-7.
TURNER, CLARA (Ira W. Jackson, mgr.): Taunton, Mass., Sept. 2-7.
WARNER COMEDY (Ben R. Warner, mgr.): Nashua, Ia., Aug. 26-Sept. 7.

OPEN TIME.

CONNECTICUT.—Bristol—Opera House, Sept. 4-7, 9-12, 16-21, 26-28, 30, Oct. 4, 5, 14-19, 31, Nov. 1, 2, 4-9, 11, 15, 16, 21-23, 25-27.
ILLINOIS.—Mt. Vernon—Grand Opera House, in Sept., Oct., Nov., Dec.
MARYLAND.—Hancock—Masonic Temple Opera House, in Sept., Oct., Nov., Dec.
MICHIGAN—Alpena—Sept., Oct., Nov.
PENNSYLVANIA.—Beaver Falls—Lyceum Theatre, Sept. 2-7, 9-11, 23-25, Oct. 1-4, 18, 21, 22.
Rovenaford—Opera House, Sept. 2-7, 16-21, 25-28, 30-Oct. 5, 14-19, Nov. 4-9, 25-30.
Sayre—Sept. and Oct.
VIRGINIA.—Cape Charles—New Opera House, in Sept., Oct., Nov., Dec.

FAIRS AND CARNIVALS.

The Eastern Maine State Fair will open at Maplewood Park, Bangor, Me., Aug. 27, and continue four days, under the management of A. S. Field. Among the special features in addition to usual exhibit of horses, cattle, fruit, vegetables and art display, Captain Baldwin and his famous airship, an ostrich broken to harness will compete in trotting contests, and Midway attractions will be plenty, and without doubt will be the best exhibition in the history of the fair.

South Beach will hold a grand carnival from Sept. 9 to 14. Manager Victor D. Levitt, of Happyland, has been appointed general manager, and is arranging six afternoons and evenings of lively times. The festival opens Monday, Sept. 9, with a mardi gras parade, confetti throwing and a display of fireworks on the Happyland pier. There will be fireworks every night, and the events will include parades, swimming races, athletic contests and beauty contests. A special feature will be the voting for the queen of the carnival. The winners will receive valuable prizes.

MATTER OF FACT.

James A. Galvin's tour with A Bell Boy this season promises to be a notable one. He has added as an attraction the moon song, with all the electrical and scenic effects of the original production, which he has purchased. The booking for this company was secured through J. J. Coleman.

SUFFERED FOR 15 YEARS

With Torturing Eczema—All Sorts of Remedies Failed—Friend Recommended Cuticura Which Cured at Trifling Cost

"I have had eczema for over fifteen years, and have tried all sorts of remedies to relieve me, but without avail. I stated my case to one of my friends, and he recommended the Cuticura Remedies. I bought them with the thought that they would be unsuccessful, as with the others. But after using them for a few weeks I noticed to my surprise that the irritation and peeling of the skin gradually decreased, and finally, after using five cakes

THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

FARCE, DRAMA, MUSIC, COMEDY, AND ACROBATICS IN NEW FORMS.

William Hawtrey, Edwards Davis, Josie Sadler, Curtis and Palmer, Una Clayton, E. Theodore Martin, Anna Doherty, William A. Inman, the Great Westin, Ladies' Comedy Quartette, Zimmer and Carmen, Drury Lane Trio, Clark, Berger and Mahony, A Night in a Rathskeller, the Alexandroffs, the Bogannys, Desroches and Bianca, and a Congress of Spanish Dancers Are Included in a Long List of Novel Offerings

The following new acts were seen in and about New York last week:

An Enoch Arden Plot.

William Hawtrey made his advent into vaudeville last week at Keith and Proctor's 125th Street Theatre, with one of the most interesting sketches the season has produced. It is entitled Compromised, and is from the pen of Louis Joseph Vance. The story deals with the history of Katherine Durand, an affectionate, home-loving woman, whose first husband, John Rideout, tiring of her, takes the first opportunity (a train wreck) of getting rid of her. By assisting a reporter on the scene of the wreck to identify what is supposed to be his own body, he succeeds in dropping completely out of sight. At the time the scene opens, seven years later, the wife has been for five years happily married to David Durand, a well-to-do banker, and has one child, a boy, whom she idolizes. On the evening in question the husband is hurriedly called away to New York, and in a spirit of foreboding she answers a knock at the door, knowing that the servant has gone to drive his master to the train. The man who enters turns out to be her first husband. He relates the whole miserable story of his criminal act, and suggests her either coming back to him at intervals or paying a good round sum to keep the whole affair quiet. The thought of what her husband would believe, in view of the fact that she had never related to him the story of a previous marriage, the return of so many intolerable memories and the possible outcome of the whole affair, if the servant returns unexpectedly, nearly drive her insane. He agrees to leave before the servant returns and come back the next afternoon for an answer. When he has gone the wife goes to her boy's room in a passion of grief. The stage is darkened, while five hours are supposed to elapse. A burglar enters, and before he can get away, the 'phone rings, bringing the woman back. As she turns up the light to answer it, the burglar crouches back of an adjacent screen. Rideout returns through the window left open by the thief. As she answers her husband over the 'phone Rideout directs her conversation as to sending the servant to meet him at the depot. Rideout prevents her from summoning the servant, and as the struggle is brought to a climax the screen is overturned and the thief is discovered. Both men shoot at the same time and Rideout is killed. Durand is heard returning, and the wife seizes the opportunity of sending the burglar on his way, minus his tools and gun. As the husband breaks into the room she runs to him, and, pointing to the form on the floor, sobbingly tells him she has shot a burglar. Mr. Hawtrey played the disreputable husband in a semi-humorous manner that did much to relieve the action from any melodramatic spirit, without disturbing its tenseness. It is a novel way to handle a character of this kind and thoroughly appealed to the audience. Lucille Mravlog had a most difficult role as the wife, but proved herself possessed of considerable emotional power and a most attractive personality. The other roles were capably handled by F. C. Shannon, Milton W. Nobles (not the actor of Why Walker Reformed fame), and Richard Lewis.

A Truly Spanish Atmosphere.

At Keith and Proctor's 125th Street Theatre on Thursday, Aug. 22, a copyright production was given a new and dainty one-act play by Una Clayton, entitled Juanita. It is a tale of the Spanish hills, and although a bit reminiscent of The Rose of the Rancho is in no sense a plagiarism. The action involves the attempt of an American railway company to get rid of some very undesirable tenants on property along the line of its roadbed, and the civil engineer who is sent ahead to take over the property not only meets some very excellent Spanish spirit and obstinacy, but also falls in love with the young Spanish woman he is attempting to evict. Juanita and Carita are twin sisters, and Carita is passionately loved by a Spanish bandit in true Castilian style. John Ainslee, the engineer, meets fate and his affinity in the character of Juanita, who is the sweet, even-tempered sister. Ainslee's love scenes are of a most spasmodic character, due to the constant interchanging of sisters and the persistent bandit, Jose Castilla. At last, in a frenzy of love, he is willing to chance everything, even though the object of his affection is possessed of such a variable temperament, and Carita happening along at the unlucky moment, she is made the immediate object. Jose appears, and seeing her in Ainslee's arms gets the drop on his supposed rival, but is willing to compromise when the matter of dual identity is made clear to Ainslee. As Carita's love is only a pretext to make Jose insanely jealous and cause him to kill Ainslee, Juanita is readily tricked into confessing and all ends happily. There are countless capital little comedy situations and an abundance of exceptionally clever lines that made the piece doubly appealing and interesting. The characters are all well drawn and admirably acted. Miss Clayton carried her dual role to a success that showed her complete understanding of the characters, and an altogether remarkable versatility. In the lighter moods of Juanita there was a splendid freedom from self-consciousness and a winsomeness that is truly delightful, and her distinct change of personality in Carita's enactment involved all the opposite moods with a capital degree of intensity. Francis Morey as John Ainslee was a good characterization of the easy-going, good-hearted, devil-may-care American, and he showed an ease and naturalness about his work that is most commendable. Morgan Wallace was a graceful, passionate example of the Castillian lover. He had a rather good accent and did complete justice to the role of Jose. The special set used is worthy of mention and carried a convincing and soothing Spanish atmosphere with it. All in all the act was well presented and could hardly be improved upon.

An Interesting Playlet.

All Rivers Meet at Sea is the title of Edwards Davis' latest one-act play, presented by him at the Twenty-third Street Theatre. The characters are Joaquin, the man; Kern, the fiend (his brother); Merced, the woman, and Merced, the child. Joaquin has been left a large fortune by his father, and Kern has been disinherited. Kern is thoroughly bad, and has poisoned his brother's mind against his wife by telling him that she really loves him (Kern). The truth of the matter is that Kern does not even know Joaquin's wife. Through the falsifications of Kern the wife has been reduced to the direst poverty and is glad to get chores to do. By a strange turn of the wheel of fortune she comes to do some cleaning at her husband's house, but does not know for whom she is working. When her day's work is done she receives her pay from her own child, and agrees to return the following week to do more work. The two brothers have a talk, in which strong words are used, and Joaquin finds out that Kern has been lying to him right along. The whole matter dawns upon him and he falls sobbing at the feet of his little girl, asking her if she is quite sure that she has made arrangements with the chorewoman to return the following week. The little play is rather interesting, but could be strengthened in many ways. The audience fully expected that there would be a personal encounter between the two brothers, and that according to the plan in all well regulated melodramas that the good brother would at least have the satisfaction of throttling his villainous relative and choking the truth out of him. In this respect the action was too mild to suit present day tastes; and then, too, the finish, while rather original, is very weak. It would have been much more satisfying if the child had run to the door and called her mother back for an embrace and a reunion. It seemed too bad that she should have to do another whole week of hard work at $1.25 a day before having her wrongs righted. As far as the playing of the piece went, it could not have been improved upon. Mr. Davis was easy, forceful and dignified as Joaquin, and Alexander Kearney was the villainous brother to the life. Lillian Claire as the child was distinctly good, and Adele Blood played the small part of the wife and mother quite satisfactorily. The setting was very artistic, being the same one used by Mr. Davis last season in The Unmasking.

A Sketch with Local Color.

A Night in a Rathskeller is the title of a big act offered at Hammerstein's last week under the direction of Charles Grapewin and Michael Simons. The promoters of the act missed a splendid chance to arrange a turn on the order of the Fred Karno sketches, with plenty of boisterous fun, which is what is wanted in vaudeville. There are sixteen people engaged in the act, and most of them are of little use except as chair-fillers and as a background for George Whiteing, a clever comic singer. The scene is laid in a New York rathskeller, with a stairway at the back supposed to lead to the street. The usual frequenters drop in in couples, sit at the tables, order drinks, talk and sing. Everything seems to hang fire until the arrival of Mr. Whiteing, and from then until the end things are somewhat livelier. Mr. Whiteing sang "Mariutch Maka Da Hootch-Ma-Kooch," "San Francisco Bay," and "She's a Square Girl from a Small Town." The last named song is very odd, and in its rendition Mr. Whiteing is assisted by Charles Boyde. The act is well staged, and with plenty of action and a whole lot of good fun interjected would be a splendid offering. As it stands it is fairly entertaining, but it seems a pity that such a large crowd of people should not have more to do. The other principals are Elvia Crox-Seabrooke, Burnese Hart, James Grant, and Major Fair. Ted Burns presided at the piano. Mr. Whiteing's singing is the feature of the turn, and he took several curtain calls at the finish.

Comedy and Songs.

Sam J. Curtis (formerly of Holcombe and Curtis) and Edythe Palmer, assisted by Jack Hamilton, were seen at the Twenty-third Street Theatre in a far-fetched farce by Aaron Hoffman, called Mamma's Darling Boy, which if we mistake not, was written originally for Ed Dunkhorst, who is about twice as big as Mr. Curtis. The thread of a story concerns the marriage of a widow who has an overgrown son, but conceals that interesting fact from her new husband. The boy is called "Buster," and so is a pet dog belonging to the woman. Husband number two does not care for dogs, and when he gets a gun and threatens to shoot "Buster," the wife is naturally alarmed. The humor of the piece turns upon this well-worn point, but matters are finally cleared up in the usual way and everybody is happy. The farce takes up about three-quarters of the time allotted to the act, and the rest is given over to solo singing by Mr. Curtis and Miss Palmer, with Mr. Hamilton as "chorus." The singing seemed to please far better than the acting, and the performers were given several very hearty recalls. Taken as a whole the act is quite acceptable, and the more songs that are added the better it will be.

A Conventional Farce.

"I must be married before 12 o'clock or lose the fortune," is the hackneyed basis of the plot of a sketch without a title presented at Pastor's by Josie Sadler and company. It was written by Anna Caldwell and W. J. Burke, and why it should have taken two people to turn out such a poor piece of work is a mystery. W. J. Spender, a rounder, is the man who must be married before the hands of the clock come together at the top of the dial, and of course he is at a loss, until Lena, the Dutch servant girl, comes in, when the bright idea strikes him that she will do as a temporary wife, so that his uncle's will may be properly probated. She agrees to marry for $500, but Spender is saved by the arrival of a telegram saying that he will get the money any way, and Lena is just as well pleased, for she will get the $500, and can marry the bellboy and set up in the delicatessen business. The story is so old and familiar that nobody took any interest in it after the first few lines. Although the act was staged by George Marion, it was played with very little spirit, even Miss Sadler failing to go into her work with any enthusiasm. She was assisted by John B. Park as Spender and W. S. Jackson as a bellboy.

A Good Single Turn.

Anna Doherty, the plump member of the Doherty Sisters' team, made her debut as a single entertainer at the Union Square and scored a decisive success. Miss Doherty has abundant animal spirits, and her odd antics were hugely enjoyed. She is one of the few young women in vaudeville with a keen sense of humor, and she knows how to bring an audience into close touch with herself. She opened with a little song, the refrain of which is "La La," and sang it quaintly. This was followed by "Ain't Got No Time," "Annie White," a character song, and "I Want a Yankee Doodle Tune," with imitations of Eddie Foy and George M. Cohan. Miss Doherty changed her dress for each song and displayed tasteful and effective costumes. She was recalled several times at the finish of her turn.

Good Singing; Poor Comedy.

At Henderson's four young women billed as the Ladies' Comedy Quartette made a splendid impression with their singing, but their attempts at comedy were very sad. Their voices are so good that they have no need to do anything but sing, and if they insist upon living up to their billing they should seek the advice of some competent person who can instruct them in the rudiments of comedy work. The act is very neatly dressed, and when the four young women made their appearance at the finish in snugly fitting military costumes the enthusiasm was pronounced.

An Old Act Revised.

William A. Inman and company offered at the Union Square a new version of the sketch, Recognition. Formerly the scene was laid at the entrance to a boxing club, but in the new arrangement the gate of a baseball ground is the background. The dialogue has been changed to suit the new surroundings, but the fundamental idea is the same as before, with the old Irishman being flim-flammed by the ticket speculator, winding up with the recognition of the "scalper" by the old man as his long-lost son. Mr. Inman played the old man with his usual skill, and was cleverly assisted by James J. Connors. The act in its new shape made a bigger hit than ever.

Imported Impersonations.

The Great Westin made his American debut at the Union Square in an impersonation act. Why Westin should call himself "great" was not made clear, as he simply changes coats, wigs and whiskers giving more or less striking likenesses of Napoleon, Gladstone, Bryan, Sousa, Bismarck, Roosevelt, Buffalo Bill, Dreyfus, Kruger, Washington, Schley, McKinley, King Edward, and Queen Victoria. His attempt to picture Bryan was very funny, but some of the others were very good. Westin is as clever as the average impersonator, and his act makes a fairly pleasing number.

Smart Comedy Turn.

Among the novelties at Henderson's was an act offered by Clark, Bergen and Mahony, two men and a woman, who made one of the hits of the season in a comedy, singing and dancing turn that deserves great praise. The men do a lot of eccentric comedy work that is genuinely funny, and the woman has a sweet and powerful voice. As a finish they do a dance in wooden shoes that brought down the house. There is plenty of room in vaudeville for acts of this kind, and this trio deserve all the success that may come to them.

A New Vocalist.

E. Theodore Martin, a tenor singer, who is under the management of Howard Truesdell, made his first regular appearance at the 125th Street Theatre, offering a specialty consisting of several songs. He sang "I Love You for Yourself Alone," the "Toreador" song from Carmen, and "She's All the World to Me." Mr. Martin has a good, clear voice that he handles with skill, and his efforts were well received. For vaudeville it would perhaps be well if he sang ballads of a more popular sort, but the selections he is using show his voice to advantage.

A New Combination.

Zimmer and Carmen is the billing of an act seen at Henderson's that met with favor. Zimmer is the well-known juggler, who formerly did a single act, and his partner is one of the Carmen Sisters, who have won popularity as banjoists. Mr. Zimmer offered his old specialty, and Miss Carmen helped him by picking tunes on her banjo in time with his tricks. She also rendered one or two banjo solos that were applauded. The new team make up a good act that is likely to be in demand.

Singers with Good Voices.

The Drury Lane Trio, two men and a woman, were newcomers at Henderson's, and judging by the way their work was received they need not worry about dates this season. All three have excellent voices, which they use with much skill in the rendition of selections from grand operas, all of which are carefully chosen. If they would wear ordinary dress their appearance would be greatly improved, as they seemed ill at ease in the costumes they wore.

Russian Dancing Troupe.

The Alexandroffs, a troupe of Russian dancers, made their American debut at the New York Theatre on Saturday night. The organization is composed of several agile men and women who perform their national dances in the usual way, though some of them showed unusual nimbleness. The act was the opening number of the programme, and started the bill in a pleasing way.

Dogs Who Mimic Performers.

Desroches and Bianca were among the newcomers at the New York opening. They are French pantomimists, and go through a series of stunts that are mimicked by two trained dogs dressed like the performers. The actions of the dogs at times were not over-nice, but the animals cannot be blamed for that, as they had been trained to imitate their owners.

Acrobatic Bakers.

The Bogannys, who are said to have a great reputation in Europe, made their first appearance at the New York on Saturday evening. They use a drop representing the interior of a bake shop, and make their appearance through the oven doors. After that they go through a series of acrobatic tricks that are well done, and they aroused a good deal of enthusiasm.

Troupe of Spanish Dancers.

The closing number of the programme at the New York on Saturday evening was a dancing act given by a troupe of Spanish dancers gathered in Spain by M. B. Leavitt. La Esmeralda was the star, and she offered some gyrations that seemed to please the crowd. The other women in the troupe kept things moving at a lively rate, and the act as a whole was well received.

EDWARDS DAVIS IN A NEW PLAY.

Photo by Plummer, Seattle, Wash.

Above is a portrait in character of Edwards Davis, who is one of the leading lights of vaudeville. Mr. Davis and Robert Hilliard are known as the most particular players of the twice-a-day army, as far as stage settings are concerned. They both try to give vaudeville patrons the same sort of settings that they would expect to see in a first-class Broadway playhouse, and usually manage to get things as they want them, with the result that the first impression when the curtain rises is most pleasing. Mr. Davis opened his season last week at Keith and Proctor's Twenty-third Street Theatre in a new play written by himself called All Rivers Meet at Sea.

CHARLOTTE LAMBERT.

Charlotte Lambert, whose picture appears above, is leading woman this season with Valerie Bergere, this being her first appearance in vaudeville. Last season Miss Lambert was with Louis James, and had previously played in the support of Robert Mantell and with other first-class attractions. Miss Bergere's season opened in Philadelphia two weeks earlier than was expected. She is playing Roy sketch, Jimmie's Experiment, and will appear at the Colonial, New York, Sept. 2 in A Bowery Camille, by the same author.

HUGH STANTON DEAD.

Hugh Stanton, who in partnership with Francesca Redding was the first actor to play a dramatic sketch in vaudeville, was found dead in his bed at his home, 5037 Walton Avenue, Philadelphia, where he lived with his sister, on Saturday morning last. His death resulted from heart disease, from which he had been a sufferer for some time. Previously to 1893 Mr. Stanton had been associated with repertoire companies, and in that year he and Miss Redding proposed to B. F. Keith that they try a high class one-act comedy in vaudeville, which at that time under Mr. Keith's direction was being transformed. Mr. Keith agreed, and Mr. Stanton and Miss Redding put on A Happy Pair. The result was eminently satisfactory, and these pioneers paved the way for the entrance of many other legitimate players into vaudeville. Mr. Stanton and Miss Redding continued as partners for several years, but separated some time ago, and since then Mr. Stanton has been appearing, assisted by Florence Modena, in comedy sketches written by himself. His last appearance was made two weeks ago at Keith's Philadelphia house. He and Miss Modena had been rehearsing a new sketch that was to have been presented for the first time at Hamilton, Ont., on Sept. 2. Mr. Stanton began his career on the stage in 1885, when he was engaged by Mrs. John Drew for her company at the Arch Street Theatre, Philadelphia. A few seasons ago he went to England and toured successfully in his American sketches. Mr. Stanton, whose name in private life was Hugh D. Smith, was forty-five years of age. He was unmarried, and is survived by his sister, Agnes Smith. The funeral services will be held to-day (Tuesday) at St. Francis De Sales Roman Catholic Church in Philadelphia, and the interment will be in the Cathedral Cemetery.

NEW YORK THEATRE OPENS

A very large audience was present at the New York Theatre on Saturday evening, when "Advanced Vaudeville" received its first showing in this city. The house has been redecorated in red and gold and presented a very bright and cheerful appearance. The lobby has been enlarged by the addition of the long room back of the entrance. In this are hung the portraits of Mrs. Gilbert, Ellen Terry, Henry Irving and others that were formerly in the foyer of Daly's Theatre. The large room upstairs is used as a lounging room in which refreshments are served. Smoking is allowed in all parts of the theatre.

The new acts in the bill, which are reviewed in another column, did not dim the luster of the American performers, all of whom more than held their own. Those two leading monologists, George Fuller Golden and George Evans, sustained their reputations and had polished their remarks and songs until they positively shone. Both received ovations and made pronounced hits. Little Grace Hazard and her Five Feet of Comic Opera scored tremendously. Miss Hazard was on early, but her efforts were received with frequent and well deserved applause. The bill was big and Miss Hazard is small, but her act stood out vividly as one of the most refined and dainty offerings ever seen here. Her specialty was described in THE MIRROR when she did it at the Fifth Avenue last season. The Six Musical Cuttys had everything their own way and were encored again and again. One of the novelties of the opening was the introduction in the promenade of Telharmonic music conveyed by wire from the headquarters of the Cahill System. The opening bill is continued this week, with daily matinees.

NEW CIRCUS ACTS FOR HIPPODROME.

When the Hippodrome opens for the season on Saturday night of this week there will be several new acts in the circus section of the bill. The principal turn is Grigolatti's Aerial Ballet, which will be done in most elaborate fashion with a bevy of trained doves that light on the shoulders of the dancers. Others are Lina Marrder, equestrienne; Les Francois, contortionists; Olympia Desvall, who exhibits dogs and ponies; the Loja Trio, wire artists, and the Four Parros, acrobats.

ORPHEUM CIRCUIT EXTENDED.

The Orpheum Circuit was again extended last week, when the Grand Opera House, Memphis, was added to the chain of playhouses controlled by the Orpheum management. It was formerly managed by John D. Hopkins. After redecoration and general overhauling, the house will be reopened in October. The addition of Memphis will help to simplify the problem of giving artists playing Orpheum dates a continuous list of engagements.

THE KEITH AND PROCTOR THEATRES.

Well-Balanced Bills with Several Pleasing Novelties Draw Good Houses.

Union Square.

George Felix and Lydia Barry, assisted by Emily Barry, topped the bill in the screamingly funny farcette, The Boy Next Door. Mr. Felix does not believe in standing still, and whenever he sees a chance to improve his act he does so. There were a number of new little touches in the skit last week that won laughs that helped to swell the big total of guffaws that have invariably accompanied the act. Lydia Barry scored a big success at the opening of the specialty with her effective rendition of the new ballad, "'Neath the Old Cherry Tree, Sweet Marie," and later on made a very stunning picture in her black velvet gown, with its innumerable ruffles of fluffy yellow chiffon. Little Emily is improving constantly and in her new pink dress, with its remarkable flare skirt, looked very "cute" indeed. Pat Rooney and Marion Bent were among the acts specially favored in the way of applause. Mr. Rooney is an inimitable dancer, and as a comedian he can stand comparison with many a Broadway favorite. His partner is a dainty little person and does her share of the work most agreeably. Raymond and Caverly are as Dutch as ever, and the King's English suffered many a bump while they were on. Their assistant who plays the bartender is as natural a performer as one could find in a day's walk. He is not an actor, of course, but did this bit splendidly. Mr. and Mrs. Danny Mann in the old-fashioned "rube" sketch, Mandy Hawkins, pleased those who like homely humor. Mr. Mann is thoroughly experienced in his line. Rosaire and Doretto as the Captain and the Sailor did many a fine flip-flap. Edward Gray, the "Tall Tale-Teller," has not increased in avoirdupois to any extent, but has added several new stories to his already excellent string. He has a quaint, dry method that is quite effective. Hoyt and Marion, in The Dutch Toreador; Robert Nome, whistler and instrumentalist, and the Evelyn Sisters in a singing and dancing act rounded out the bill.

Twenty-third Street.

In addition to the new acts presented by Edwards, Davis and company and Curtis, Palmer and company, that are reviewed elsewhere, the bill included several well-known performers, foremost among which was Clarice Vance, who made her first appearance since her return from Europe. She began with "I'd Rather Two-Step than Waltz, Bill," to which she of course gave a quaint twist that made it seem almost new. This was followed by "I'm Much Obliged to You," "Your Eyes Are Open, But You're Sound Asleep," and her old stand-by, "Mariar." The audience on Monday afternoon was very unresponsive, and Miss Vance's work suffered a little as a result. She was no worse off than Frank Fogarty, the clever young Irish comedian, however, as he strove valiantly to melt the ice that seemed to be everywhere in the house, in spite of the fact that the mercury was flirting with the ninety mark. Mr. Fogarty told his stories inimitably, and scored as big a hit as the conditions would allow. His original finish woke the people up to some extent, and he was enabled to come back and bow. Cliffe Bernac's donkey disturbed the droway audience at the very end of the bill, and they actually sat up and noticed the agility of the trained animal who allows nobody to ride him. Trovollo, the ventriloquist, has one or two new mechanical effects in his act, and they added materially to the value of his excellent specialty. His fine dog is still a feature of the act. Hanson and Nelson worked hard and with some success, and Great Scott compelled attention with his juggling, perched on an unsupported ladder.

125th Street.

The Harlemites enjoyed a treat in the work of William Hawtrey in his new sketch, which with the singing act of E. Theodore Martin is reviewed in another column. The principal funmaker of the week was jolly old Dan Sherman, who with Mabel De Forest and his valiant army kept the house in roars. The honors, however, were pretty evenly divided between this act and that of Bailey and Austin, who had a choice place on the bill. The "American Beauties" were never in better trim. A. O. Duncan, the ventriloquist, was up to the latest edition of the evening papers with his jokes, and his localisms convulsed his hearers. The Rooney Sisters, reunited, and doing their familiar singing and dancing specialty, went uncommonly well. They worked with splendid effect and were given a rousing welcome. Hayes, Winchell, and Theresa, Donat Bedini and his dogs, and Hoey and Lee in Hebrew comedy conversation, together with the pictures, made up the rest of a satisfactory programme.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Harry Devine and Belle Williams, James and Sadie Leonard and Richard Anderson, Frey Trio, Diamond and Smith, Al. H. Weston and Irene Young, Rudd Brothers, Henry Clive, the Cycling Cogswells, Corbett and Forrester, the Barringtons, Bert Marshall, Harrigan and Giles.

KEITH AND PROCTOR'S UNION SQUARE.—Mr. and Mrs. Sidney Drew, Willie Pantzer Troupe, Taciana, Permane Brothers, Three Chevaliers, George H. Wood, Mr. and Mrs. Harry Thorne, Miles and Richards, Max Duffek, Andrietta, Elsie Harvey and the Field Brothers, Hill's animals.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Belle Blanche, Patrice, Paul Couchas, Jack Norworth, Sutcliffe Troupe, Herbert Lloyd and company, Dorothy Kenton, Wolff Brothers.

KEITH AND PROCTOR'S 125TH STREET.—Bryan's Peace Congress and Human Flags, Pat Rooney and Marion Bent, George Thatcher and Banks Winter, Alfred Kelcy and company, Martinetti and Sylvester, Hanson and Nelson, Morrow and Schellberg, James H. and Jennie Jee.

ALHAMBRA.—The Song Birds, Will M. Cressy and Blanche Dayne, La Vine, Cimaron Trio, Collins and Hart, Le Roy and Woodford, Rudford and Winchester, Reiff Brothers, Murray Sisters.

HAMMERSTEIN'S VICTORIA.—Gertrude Hoffman, A Night in a Rathskeller, Oterita (American debut), Arthur Prince, Little Hip, Bailey and Austin, Eddie Leonard and company, Military Octette, and the Girl With the Baton. Bernac's Circus, Mlle. Pegue, La Troupe Carrelos.

NEW YORK.—Alexandroff Troupe, Grace Hazard, Des Roches and Bianca, George Fuller Golden, London Fire Brigade, Six Musical Cuttys, the Bogannys, George Evans, Congress of Spanish Dancers.

The Burlesque Houses

DEWEY.—The Gay Toreadors continued last week to attract very large houses. Prominent in the company are Mildred Valmore and Jessie E. Carr, Gardner and Sommers, and Bobby Harris and Al. C. Bruce, in good Dutch comedy. This week's attraction is Kraus' Twentieth Century Girls.

GOTHAM.—The season opened here on Aug. 19 with Pat White and his London Gaiety Girls. The entertainment gave much satisfaction and large houses ruled. In addition to White the company includes the Four Terrors, the Malvern Troupe, Zalma Somers, Lewis and Green, and Jennings and Webb. This week, the Brigadiers.

MURRAY HILL.—Sam Scribner's Big Show is the opening attraction at this house, beginning yesterday. Amateur nights will be a feature during the season.

MINER'S BOWERY.—This house was opened for the season on Saturday, Aug. 24, with the Washington Society Girls, who continue this week.

MINER'S EIGHTH AVENUE.—The season here opened last week with the Rialto Rounders, who drew good houses. This week, Nightingales.

HURTIG AND SEAMON'S.—Clark's Runaway Girls is the opening attraction of the regular burlesque season, which began yesterday.

IN PREPARATION.

Novelties of All Sorts to Be Offered This Season.

Herbert Brooks will have a company this season, and will offer a comedy-illusion-sketch called Mr. Mystery, written by Samuel Shirlich.

Edna Aug. has decided not to revive her Dutch scrubwoman specialty, and her new act will be quite different from the old one.

Uncle Sam's Boys, a sketch calculated to arouse patriotism, is a new offering at Henderson's this week.

Dorothy Usher, who retired from the stage several years ago, may reappear in a comedy sketch called A Woman of Few Words, which title, by the way, is at present being used by Rae and Broache.

Ruth Holt (Mrs. Aubrey Boucicault) has a one-act play by James Clarence Harvey that she intends to present this season.

The Gadding Gossipers is the title of the new act in which Al. H. Weston and Irene Young are appearing this week at Pastor's. It was written by Junie McCree and John Gilroy.

Trixie Friganza may consider vaudeville this season if the financial inducements are made sufficiently tempting.

Theodore Babcock, who has appeared in many Broadway productions, has secured Frank Mayne's sketch, The Tipster, and will appear in it this season.

Lucille Mulhall and her brother, Jack Mulhall, the expert lassoers and bronco busters, will debut in vaudeville at the Twenty-third Street this Fall. They will be assisted by several cowboys and a number of horses.

Hilda Spong will produce a new sketch in Detroit week of Sept. 2 entitled Kit, by Cecil De Mille and Witter Bynner.

Bertha Morrell will appear in a new sketch called The Office Girl, which is said to be rather breezy.

Harry Kelly is thinking of doing a specialty based on his work in His Honor, the Mayor.

Selma Herman, popular throughout the country as a star in melodrama, has secured a sketch and will probably appear in it in the near future under M. S. Bentham's direction.

John F. Farrell and the trained buffalo that he is showing in the 101 Ranch exhibitions at Brighton Beach, will be seen in the Advanced Vaudeville houses this season. "Uncle Dan" is the name of the trainer who puts the animal through his paces.

Mattie O'Brien-Redding, widow of Thomas O'Brien, with whom she did an eccentric sketch for many years, is contemplating a return to the varieties, using a farcical sketch.

Joseph C. Miron, the bass singer, will appear in a burlesque on Camille, written by George V. Hobart, with music by Victor Herbert. The skit was produced at the Lambs' Club last Winter. Frank McKee and J. Fred Zimmerman are interested in its vaudeville presentation.

Signor Arturo Luzzi, assisted by Florence Turner, Alice Wellington, Florence Rees, Thomas Keen and Reinhold Fischer, is rehearsing a sketch called That Awful Duel.

Lella McIntyre and John Hyams have in preparation a new act, entitled Mr. and Mrs. Pinkerton, written in collaboration with Herbert Hall Winslow. They are booked far ahead by Klaw and Erlanger this season, and have Broadway plans in view following their present vaudeville engagements.

PASTOR'S.

Elmer Tenley, Josie Sadler and Company, and the Two Pucks Are Prominent.

Elmer Tenley, who now bills himself as the "Strap-Hanger," was the headliner and continued to tell stories of his adventures on the trolley cars of New York. His anecdotes seemed to tickle the risibilities of the majority of the patrons, and he won a good many laughs. The Two Pucks, very precocious and talented youngsters, were unusually successful with their neat little offering, in which they show great versatility. A very funny skit on the present craze for buying and selling lots in the suburbs, called The Land Agent, was done by Paul Quinn and Joe Mitchell. Both men are clever and Mr. Quinn's quaint brogue helped in winning the smiles that came with great frequency. J. M. Norcross, Pete La Marr and company, with their Big Three Minstrels, gave as good a performance as many a more pretentious "count 'em" organization. Some good comedy juggling was offered by George and Bella, who are evidently too modest to give their last names. More or less mystifying illusions were presented by the Great Du Bois and company. The Siddons Brothers sang, danced and joked, and Robertson and Fanchette offered a fair comedy sketch. Lyons and Cullum did dancing in wooden shoes, finger-whistling, singing, vocal imitations of birds and beasts, and a lot of other tricks. Brown Brothers, singers and dancers; Phile and Maywood, in Her First Music Lesson, and the pictures were the other numbers. The new act of Josie Sadler and company is reviewed in another column.

ALHAMBRA.

James J. Corbett and Bert Howard and Leona Bland Are the Leaders.

The final week of the roof-garden season was most successful and the programme was most enjoyable. It opened with the Pelots in their amusing juggling specialty, that prepared the patrons for other good things to follow. Artie Hall was second on the list and her husky coon-shouting was received with every evidence of favor. The Pantzer Trio, who do an extremely entertaining contortion specialty, came next and were watched with interest. Walters and Hill then chatted humorously for fifteen minutes, winning a good many laughs. The first half of the programme came to an end with Bert Howard and Leona Bland in Will M. Cressy and Bert Howard's sketch, The Stage Manager which has had some new lines and bits of business added since it was last seen here. Mr. Howard and Miss Bland scored a distinct success. After the intermission and a lively overture by Robert Recker's Harmonists, the curtain was rung up on the funny skit of Barry and Halvers, who are strong favorites. The Hughes Musical Trio followed with some good selections that put the audience in a proper mood to listen to the adventures as told by himself of James J. Corbett, who was the headliner. Mr. Corbett's stories are all crisp and well told and were hugely enjoyed. The regular olio finished with the Piccolo Midgets, who did a little of everything. New views on the vitagraph brought the jolly entertainment to a close.

A GRATEFUL PERFORMER.

Loney Haskell is more than delighted with the courteous treatment accorded to him by the United Booking Offices and the Orpheum management, his dates having been rearranged in such a way that he has been enabled to remain in or near New York, on account of the very serious illness of his wife. Mr. Haskell was booked to open at the Orpheum in San Francisco on Aug. 18, and had already signed contracts for twenty-five weeks in the West. With only a few days' notice he requested the Orpheum circuit to release him from his dates, and the management not only did so, but had his entire route rearranged. Messrs. Beck, Bray and Vincent were put to much inconvenience in doing this, but finally arranged matters so that Mr. Haskell will play his Western dates late in the season. He is extremely grateful for the consideration shown him in his time of trouble.

"NANNY" WARNER HERE.

Emanuel Warner, the plump little English agent, now of Somers and Warner, who used to be a frequent visitor to New York when Koster and Bial's was in its prime, came over last week on a flying trip. While here he will try to make arrangements to interchange vaudeville acts with Klaw and Erlanger.

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High Class Singing and Comedy Act. Real Singers in a Real Act, presenting a Real Novelty.
"THE KID'S DREAM OF THE BOOGIE MAN"
15 Minutes in One.

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"JUGGLER"
—— Vaudeville's Merriest ——

FELIX AND BARRY
At work most successfully again. Can't always play ball, you know. Made a three-base hit last week at the Union Square, and they're applauding yet.

JOE MYRA BUSTER JINGLES and LOUISE Keaton
The Keaton Show has been enlarged. Will travel by rail now. Everything receiving finishing touches around Winter quarters. All new side wall—one little tip—inside has new coat of paint. Costumer Guttenberg was on to visit us. Added, Garrick Theatre, St. Louis, Aug. 26, 2 weeks. The "Man with a Big Show."

VAUDEVILLE IN LONDON.

American Performers Make Hits—English Artists Are Active.

The Sharp Brothers, of the U. S. A., made their London debut at the Palace Aug. 5, and scored an emphatic hit with their dancing specialty.

Chameleon is the stage-name adopted by Ballard McDonald, who has a new transformation act that he will present this season on the Keith and Proctor circuit. He sailed Aug. 17.

At a meeting of the people interested in the Coliseum, held recently, arrangements were made looking toward the reopening of that magnificent establishment, and it is more than likely that the place will be running again in the near future.

The Three Rohrs have a thrilling cycle act at the Pavilion, in which one of them practically loops the loop on a cycle whirl device lifted on its edge, making the trick very hazardous.

"Dick" Tickton, once a well-known song-writer, died recently, leaving four young children in destitute circumstances.

The directors of the Tivoli announce a profit for the past year of £14,000, and have declared a dividend of 12 per cent., after carrying over £5,000 to the reserve fund, which now amounts to $15,000.

Arthur Roberts had a narrow escape recently in a motor-car accident. The young woman who was in the vehicle with him was very badly hurt.

The late George Adney Payne is reported to have left an estate of £48,280. His will is being probated by his son, Walter Payne.

The Moss Empires, Limited, has declared a dividend at the rate of 10 per cent. per annum.

The annual report of the Palace Theatre for the year ending July 26 shows that the profits are £21,352, an increase over the preceding year of £16,535. A dividend of 12½ per cent. has been declared, and the sum of £15,500 has been carried over. The alterations in the house, made necessary by the orders of the London County Council, cost £4,799.

Walter Kelly has been headlined at the Palace, over Courtice Pounds and other London favorites, so the measure of his success can be imagined.

Managers who are interested in the production of sketches have formed themselves into an association. The object is mutual protection.

Caicedo sails for New York on Aug. 21, and will be in America until Feb. 28, 1908, filling dates.

The Motoring and Fishing companies, managed by Harry Tate, came back home from America for the Summer holidays, and after an enjoyable visit have gone back to the States.

Dr. Angelo's Living Porcelains, at the Tivoli, are a decided novelty, and cannot come under the ban of the County Council.

Charles Wilson, known to many American performers as the stage-manager of the London Empire and Alhambra, has joined the staff of the Moss Empires.

"That's the Girl, Girl, Girlie For You" is the title of a new song introduced by Hal Forde.

Ella Shields is singing "I'm Walking 'Round the World," and "Do You Want Any Coal?"

BENNETT'S MONTREAL HOUSE OPENED.

Bennett's Theatre, in Montreal, was opened on Monday evening, Aug. 19, in the presence of an audience that tested the capacity of the house. The new temple of vaudeville is one of the prettiest in Canada, and frequent comments were heard on all sides in praise of the liberal management in providing such a handsome and commodious house and so excellent a programme. The opening bill was headed by Virginia Earl and company in A Midnight Mistake, and Adeline Dunlop in The Operator was the extra feature. The others were Bellong Brothers, Ziska and King, Gus Bruno, Clinton and Jermon, Lamont's dogs, cats and monkeys, Banks and Brasealo, Florence Saunders, and the motion pictures. The situation in Montreal will be interesting from this time on, as "Advanced Vaudeville" will be put on beginning this week at the Academy of Music, and the competition will be very keen. A few years ago F. F. Proctor undertook to give the Montrealers vaudeville entertainment, but the plan met with no encouragement, and he had to give it up. Unless the tastes of the theatregoers have undergone a change there will not be enough business to keep two vaudeville houses going, where one could not exist before.

NEW AMUSEMENT COMPANY.

The Popular Amusement Company has recently been incorporated at Morgantown, W. Va., for the purpose of operating vaudeville theatres and amusement places in West Virginia, Maryland, Pennsylvania, and Kentucky. The principal offices of the company are at Morgantown. The company already has three vaudeville theatres in operation, at Cumberland, Md.; Frostburg, Md., and Clarksburg, W. Va. They purpose to open several others. It is probable also that the company will do a film renting business and deal in general supplies for vaudeville theatres and nickelodeons. The directors are H. L. Swisher, E. W. Michael, W. I. Michael, F. J. Brock, and Scott N. Swisher. The Messrs. Swisher have had experience in the business, having had charge of the old theatre in Morgantown for six years and having erected, about a year ago, the handsome Swisher Theatre at Morgantown, in connection with the Main Street Building Company's business block, at a cost of $175,000. The officers of the company are E. W. Michael, President; F. J. Brock, Secretary; H. L. Swisher, Treasurer.

THE TWO MISSES FOX.

Della Fox was engaged to appear at the Grand Opera House, Pittsburgh, last week, and on Wednesday was taken ill, so that the rest of the engagement had to be canceled. She had been extensively advertised, and Manager Harry Davis, in order that his patrons might not be disappointed, sent to New York for Madge Fox, "the Flip-Flap Lady," who went on on Thursday afternoon. The cards at the sides of the stage simply read "Miss Fox," and not every one in the house knew that they were not looking at Della. They were greatly astonished when Miss Fox began to roll over and turn cartwheels, but seemed delighted that their favorite had added these new features to her act. She was applauded with great enthusiasm and recalled several times, and the Pittsburghers seemed delighted that the artist was in such excellent physical condition. Della Fox was attended by a physician at her hotel, and it was decided that she will have to undergo an operation as soon as she is able to stand the strain.

STILL MORE VAUDEVILLE.

On and after September 1, all the theatres in the smaller cities of the Middle West, controlled by the Middle West Managers' Association, will have vaudeville three nights every week. At a meeting of the Board of Directors of the association, held in Chicago, on August 22, the new move was determined upon. It will affect no less than 280 houses in Indiana, Ohio, Nebraska, Missouri, Indian Territory, Michigan and Illinois. It is said that the encroachment of the 5 and 10 cent theatres in the Middle West territory was the cause of the new arrangement. It will be a hard problem to supply the acts necessary for carrying out the scheme.

BIG BILLS FOR NEW ENGLAND.

A conference was held at the United Booking Offices a few days ago, at which it was decided that the houses in New England would have the same sort of bills that are offered in New York. The routes will be so arranged that a number of the headliners will be sent to the smaller cities in which they have never been seen, so the New Englanders can look forward to some genuine treats. The competition in New England will be extremely keen, and the theatregoers will get the benefit in improved programmes.

MUSIC PUBLISHERS.

A Song for the Ladies

COULD YOU LEARN TO LOVE A LITTLE GIRL LIKE ME?

PUBLISHED BY

LEO FEIST, New York

Feist Building, 37th Street.

IN WYOMING PRODUCED.

In Wyoming, a new one-act play of Western life, written and produced by Grace Huntington, was given for the first time at the Empire Theatre, Oakland, Cal., on Aug. 18. It was so well received that Miss Huntington was immediately informed that it would be used as the headline act for the opening of the new Princess Theatre in San Francisco Aug. 31. At the end of the first performance over forty people filed back on the stage and shook hands with Miss Huntington, congratulating her upon her success. Miss Huntington has adapted and rewritten many plays during the past few years, but in Wyoming is her first original work. She expects to present it in New York before the season is over.

MAYER FINISHES HIS WORK.

Levy Mayer, the Chicago lawyer, who went to Europe several weeks ago, has finished his long tour, and will sail for New York from Cherbourg on August 28. It is said that Mr. Mayer accomplished a great deal toward the formation of an international vaudeville trust, but the details will not be given out until he reaches New York next week.

BROOKLYN THEATRE COMPANY.

The Excelsior Theatre Company last week filed articles of incorporation in Brooklyn. The capital stock is $300,000. The new corporation will purchase, sell and lease theatres and other places of amusement in the State, and will provide for the production and performance of operas, concerts and other entertainments. H. Clay Miner is named as one of the directors.

CLEVER PARTNERS PART.

Al. Shean and Charles Warren, who have been successful for several seasons in Quo Vadis Upside Down, and other skits, have parted company. Mr. Shean will have a new assistant and will continue in vaudeville, and Mr. Warren will appear in a musical comedy called The Silver Girl.

"LITTLE CONEY ISLAND" BURNED.

"Little Coney Island," an amusement resort at Guttenberg, N. J., was destroyed by fire on August 19. The buildings were of wood and not pretentious, and the loss amounted to less than $30,000. The entire place was owned by Christopher Ingerman, and included a hotel, casino, dance-hall, cafe, and other buildings.

SUCCESSFUL AMATEUR CIRCUS.

An amateur circus performance given at Long Branch on Saturday was attended by very large crowds. The net profits of over $7,000 will be divided among several charitable institutions. There were only three professional performers employed, Madame Siebert, equestrienne; Nelson Brothers, acrobats, and Alex Siebert, the clown.

FANNY RICE IS WELL.

Fanny Rice informs THE MIRROR that the reports of her serious illness are erroneous, and that she never was in better health and spirits. She is just finishing a long rest, and on Sept. 2 will begin a season in vaudeville of forty straight weeks.

VAUDEVILLE JOTTINGS.

Maud Stamer recently arrived here from London, and may try her luck with a piano monologue.

Sam J. Ryan has arranged with Vincent Bryan for a monologue written to fit his personality. It will contain a song or two, and a lot of wise and witty remarks that Bryan has promised Ryan will be as good as he has ever turned out.

James and Sadie Leonard returned to New York a few days ago to prepare for their appearance at Pastor's this week, in a new version of the travesty, When Caesar C'a Her, in which they are assisted by Richard Anderson.

The programme at Hammerstein's last week had one new act, A Night In a Rathskeller, which is reviewed elsewhere. The rest of the bill included Arthur Prince, Collins and Hart, Rice and Prevost, Sheklia, Eugenie Fougere, Barnold's animals, the Willy Pantzer Troupe, the Four Musical Avolos and Paul Le Croix.

Julian Eltinge has been so successful with his new turn at the Madison Square Roof, that Manager Thiess has proposed his going on tour as the feature of The Maid and the Millionaire, the piece to be rewritten around his act. As Eltinge has some excellent offers from the opposing vaudeville forces, his decision is at present trembling in the balance.

The home of Mrs. August Ringling, mother of the Ringling Brothers, was entered by burglars on Aug. 18 and ransacked from cellar to garret. Everything of value, even to bedding, was carried away. The house has not been occupied since the death of Mrs. Ringling about a year ago.

Josie Allen, "The Shopping Girl," has signed with the Western Vaudeville Association for thirty weeks, opening Aug. 26.

"Patsy" Harris has booked a tour over the Keith-Proctor circuit. Her rendition of "Because I'm Married Now," as done by her at the New York Casino, will be the feature of her act.

On the programme at the Twenty-third Street Theatre last week, the character of the child in Edward Davis' play, All Rivers Meet At Sea, was billed as being played by Eleanor Onderdonk, while in reality it was played by Lillian Claire.

The Metropolis Roof Garden season closed last week with the following bill: The Three Motor Girls, Quigg and Mack, Kathryn Miley, Browning and Levan, Charles Farrell and Dore and Wolford.

The "Carmencita," who appeared last season at Hammerstein's, whose correct stage name is said to be Papita, will return to New York this season.

John Flood, proprietor of the Park Theatre at Curtis Bay, near Baltimore, was bitten on the arm a few days ago by a man that he was ejecting from his resort. Blood poisoning resulted, and Flood may have to have his arm amputated near the shoulder.

Maurice F. Raymond has opened his season with his own co., presenting his well-known entertainments and magic, with several vaudeville features. Mr. Raymond has named E. L. Emery as second man, for his third season; Verne E. Phelps as stage-manager (third season), and Gus Friederich, musical director (second season). Mr. Raymond is fortunate in securing and keeping with him many of his people. Harry L. Reichenbach, formerly agent with Mr. Raymond, has left his co.

Margaret Healy has engaged Harrison Hunter to support her when she makes her vaudeville debut this Fall.

Pauline Rona and Theresa Sheehan have been engaged to support Aubrey Boucicault in She Loves Me, She Loves Me Not, which will be produced at the Alhambra next week.

Alice Earl will support Henry Vogel in his sketch, Vogel, the Boy Detective.

Nora Bayes, who has been in Europe, has been engaged by Florenz Ziegfeld for The Follies of 1907, and will make her first appearance in the revue on Wednesday night at the Liberty Theatre. Next season Mr. Ziegfeld announces he will star Miss Bayes in musical comedy.

The Song Birds, which opened several weeks ago as a big feature with the "advanced vaudeville" people, has been secured for the season by the United Booking Offices, opening this week at the Alhambra. William Burress will continue with the act.

May Irwin will not be seen in New York until Feb. 10, 1908, when she will play the Twenty-third Street Theatre.

Lola Cotton, the youthful mind reader, will make her New York debut soon.

Eugenie Fougere, after six weeks at Hammerstein's, opened yesterday at the Star Theatre, Brooklyn, as a special feature with a burlesque co.

Archie Ellis, formerly manager of the Star Theatre, Brooklyn, has been appointed to the position of general manager of the Hyde and Beaman Amusement Co., left vacant by the death of Bennet Wilson.

Eva Tanguay has signed contracts to tour the houses controlled by the United Booking Offices. Her dates cover almost two full seasons.

The successful opening of Wine, Woman and Song at the Majestic, Brooklyn, last week has prompted M. M. Thiess to send out a No. 2 co. Florence Amber and Meyer Harris will head the organization, which will open Sept. 16 in New Haven.

A new house may be built in Elgin, Ill., by the Chamberlain, Harrington and Kindt Co., which owns several theatres in Western cities.

John Fuller, Jr., the New Zealand manager, spent a few days in New York last week. He is touring the world picking up points on the vaudeville situation as it exists in the various countries.

Anton C. Johnson, of the Marinelli forces, beginning next week will look after the foreign engagements for the Orpheum Circuit.

Ida Fuller made her reappearance in America last week at the Chestnut Street Opera House in Philadelphia in a spectacular dancing specialty with some new effects.

Mrs. Estelle Davis, wife of a vaudeville actor of Brooklyn, took a long walk in her sleep one evening last week, and when awakened by a policeman was over half a mile from her home.

Harry E. Bailey is the name of the new manager appointed by S. Z. Poli to take charge of his house in Hartford, Conn., replacing Louis E. Kilby.

Ethel Levey was in an automobile that collided with a trolley car on Saturday last. The machine was wrecked, but Miss Levey escaped unhurt.

Amy Ames opened at Elmira last week in a new monologue by Fred J. Beaman, and is reported to have scored a hit. Miss Ames impersonates the walking delegate of the Chambermaids' Union.

Herbert Brenon and Helen Downing, who were last season with the Chicago Opera House Stock co., in Chicago, and this Summer with the Spencer Stock co., in Memphis, at Fairyland Park, have been engaged by Hal Davis, the actor-manager, to be starred by him in his sketch, One Christmas Eve, by Will M. Cressy. Mr. Davis has booked them to the Pacific Coast and back, a season of forty-two weeks in all, opening in Detroit Sept. 9.

Florence Tempest has signed a three years' contract with F. Ziegfeld, Jr. She will continue with Follies of 1907 for some time, and later on Mr. Ziegfeld intends to bring her forward in a big musical comedy production.

Weber and Rush have secured the Eldorado Theatre at Atlanta, Ga., and after some improvements it will be reopened as the Orpheum. With this as a starter, Weber and Rush intend to extend their circuit so as to take in several of the leading cities of the South.

Mabel Carruthers has been engaged by Joseph Hart for the part of Betty Shackleton in The Futurity Winner. James Gordon will play Wright Tarvin and Kingsley Benedict will continue as Tom Chambers.

Irvin R. Walton has been playing in vaudeville since January on the Keith and Proctor Circuit.

Lily Dean Hart made her debut in the leading role in The Maid and the Millionaire a few evenings ago and has met with success. Miss Hart started in the chorus.

Fulton, N. Y., is having a temporary taste this week of "advanced vaudeville." W. R. Loescher, who manages the Foster Theatre in that city, has as his attraction for this week, which is the big County Fair week, Brindamour, the "Handcuff King." Frank Maltese and co. in The Wrong Mrs. Appleton; Myrtana, the shadowgraphist; Stella Stail, singing soubrette; Charles Bird, comedian, and pictures to make up the bill.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: Minnie Seligman and William Bramwell, Benjamin Chapin, Charles Guyer and Ida Crispi, Ward and Curran, Those Four Girls, Abdellah Brothers, Mayme Remington and "picks," Anna Doherty, Le Roy and Le Vanion, Gallando, Mexicas and Mexicas, Orivot Brothers, William Inman and co., and Marvelous Panna.——Chicago Opera House: The Cricketa, Mason-Keeler co., Sisters O'Meers, La Dell and Crouch, Lew Hawkins, Howard Brothers, Dixon and Fields, Mr. and Mrs. Franklin Colby, Mr. and Mrs. Ben Mears, the Be Anos, Dick Miller, Mexican Herman, the Silvers, and Grace Thompson and "picks."——Haymarket: Elita Proctor Otis, Sunny South, Ben Welch, Chinko and co., Rafayette dogs, Maudas O'Connor, Minnie Kaufmann, Arthur Khema, Burzzall and Razall, Marvelous Needa, Chris Lane, Leonard and Louie, and Bonnie Cruz.——Riverview Park: The Kilties, concerts and concessions.——Bismarck: Channing Ellery's Band will be here two weeks after its long and successful engagement at the Coliseum.——Chutes: Orao the Mystery, Donnitti's dogs, Galetti's monkeys, the synchronians, hurdle, aptos, concerts, etc.——Sans Souci: Don Phillipini's Band, concerts and concessions.——White City: Liberati's Band, Collis Le Page in the vaudeville theatre, and concessions.——Luna Park: The Mandotas, Santelle, Glena Troupe, Terriss and Martyn, Madame Kruppelt, and concessions.——Trocadero: London Belles.——New Empire: The Rollickers.——Euson's: Parisian Widows.——Items: Manager Lyman Glover, of the Majestic, says there will be some delay in starting the palatial new vaudeville theatre which Charles E. Kohl will erect in State Street, on account of leases, but it is expected work will begin in a few months.—Work is progressing rapidly on the Olympic, but it will hardly be opened before Oct. 1.—The sketch which George Farren and co. (Madge Vose and Corwin Luskmore) did at the Majestic last week was a bit too trite and serious for ordinary vaudeville purposes. Mr. Farren played a middle aged burglar, who interrupted an elopement and lectured both the erring wife and her tempter, telling a sad story of his life and discovering the young woman to be his daughter. The sketch had strength, was well written, but the long life-story speech was unfortunately left in. Mr. Farren got a good reception and there was considerable applause, for he played the burglar-moralist well. Henri French was a hit and Elita Proctor Otis got on very well with the audience in her monologue.—Joe Hart's Cricketa were interesting, and the act went well, but the two good voices of Katherine Bupp and W. M. Cripps refused to blend.—Geiger and Walter's act was a popular success, and Chris Richards caught the fancy of the big matinee audience Thursday.—Howard's Theatre will open with vaudeville by the Western Association Sept. 1.—Van, Webb, and Conelly have been booked for a long Eastern circuit.—Jacob Stennard returned from the East last week to his desk in the Western vaudeville headquarters.

OTIS COLBURN.

BOSTON, MASS.—There is a strong bill at Keith's this week, which may be considered the last one of the Summer season. The Fadettes are entering upon their last week, and others in the bill are Mr. and Mrs. Gardner Crane, Welch, Mealy and Montrose, Leon Morris' animals, Foster and Foster, Six American Dancers, Great Scott, and Brown and Bailey.——The Howard opened to-night for the regular Winter season with a big bill, which included the Rialto Rounders, headed by Sam S. Howe.——The special feature at the Columbia this week is the Colonial Belles Minstrel co.——The bill at the Lyceum includes the Boston Belles Burlesquers, and the musical comedy is The Wanderer from Nowhere.——The Palace enters upon the last week of its Summer season. Two skits, The Diamond Palace and The Matrimonial Bureau, attracted big audiences at the first performance. Charles Burke took the leading role in the first named piece.——This is the last full week of Paragon Park, and the special features include Sadie Knowlton, Speedy, etc.——There are but three weeks more of Wonderland. In the free circus are the Six Flying Banvards, Alvinias, Spencer and Gibson, George Stedman, Lydia and Albino and Alice in Wonderland, fairy spectacle.——The Boulevard Theatre has Hayes, Winchell and Theresa, Pantzer Trio, Leon and Adeline, the Korns and the Mesettos.——The bill at Norumbega Park includes Julia Redmond and co., Harrington and Lester, and Harlem Brothers.——At Lexington Park, which is in its next to the last week, The Girl from Vassar is the attraction.——Items: The Orpheum, which has been closed for several weeks, during which time it has been greatly renovated and improved, will open on Labor Day with "Advanced Vaudeville." On the same date the Tremont Theatre begins its season with what is advertised as "Real Metropolitan Vaudeville." One of the daily papers pays special tribute to Fred R. Doherty, the press representative of the Old Howard, for the catchy and unique way he has of setting forth the merits of the weekly programmes at that house.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre week 26: William Hawtry and co., Laney Haskell, Anna Elizabeth Kelley, Ned Wayburn's Fantastic Phantoms, Clara Ballerini, Mason and Shannon, Gardner and Stoddard, Carlton and Webster, May Sisters, Anderson and Goines, Browning and Levan, Sperry and Ray, Zano, Cook and Brother, and Paulton and Dooley. Big bill; big business.——Chestnut Street Opera House: Last week of K. and E. advanced vaudeville at this house. Four Golden Graces, Willard and Bond, Ida Fuller, Marco Twins, Charles Kenna, the Janeways, Carroll and Cooke, Maud Rubin, and Okabe Japs.——The New Forrest Theatre is announced for opening Sept. 2. It will be the future home of "advanced vaudeville."——Bijou: Reilly and Wood's Show, with two new burlesques, Tom, Dick and Harry follows 2.——Casino: Season began 24 with J. H. Mack's World Beaters. A Trip to Newport and The Isle of Rubbernecks are the two burlesques.——Trocadero: Frank B. Carr's Thoroughbreds in a splendid programme. Harry Le Clair, Josie Flynn, and the Dancing Mitchells are prominent.——Lyceum: Oriental Maids Burlesquers, with Jack Sheldon and six acts.——New Gayety (formerly Bon Ton) has been greatly improved and will open as a burlesque house 31 with The Golden Crook. The management is in the hands of Charles L. Walters, who promises big attractions.——Arch Street Museum: Season opened 24 to big house. Minerva Vano, Goldie Fulse, P. H. Smith, Trilby Quartette, and Apollo Gray are the principal features.——People's: The uptown house of K. and E.'s advanced vaudeville inaugurated its season with a matinee 26. Prices are 15 to 25 cents for the daily matinees and 15 to 50 cents evenings. The attractions for week are Joe Welch, Rappo Sisters, Herbert Brooks, Wilton Brothers, George W. Monroe, Sadie Alfarabi, and Edward Blondell and co.

S. FERNBERGER.

SAN FRANCISCO, CAL.—The Orpheum furnished its patrons a strong bill week 11-18, and the S. R. O. sign was in evidence at every evening performance. William Courtleigh was the headliner, justly earning that distinction by his excellent presentation of the Hobart farce, Peaches. The Immensaphone was a novelty and seemed to take. At their opening performance Kelly and Violette were given a royal welcome. The Renards were also in their first week. Those retained were Barrows-Lancaster co., Bessie Valdare Troupe, the Brittons, and Grace Van Studditford.——National: Nellie Elton and co., Krissell's dogs and cats, Reeves and Kennedy, Mabel Meeker, the Tanakas, and Carlos.——Empire: Ralph Cummings, Wells and Sells, Wallace Sisters, Clifford and Hall, El Did Trio, and Larkins and Burns.——Wigwam: That Quartette, Herr Jansen, Mr. and Mrs. Larry Shaw, Ethel Thornton, Laselle Trio, and Steward and Desmond.——Item: The new Princess Theatre opens 31 with an attractive vaudeville bill, under the management of Sam Loveridge.

HARRY E. DE LASAUX.

JERSEY CITY, N. J.—Keith and Proctor's (W. H. Walsh, mgr.): A fine bill was offered 19-24 to excellent patronage by the Tennis Trio, Devine and Williams, Claude Thardo and co., Mann and Mazette, Quigley Brothers, Ward Brothers and co., and pictures.——Bon Ton (Thomas W. Dinkins, mgr.): The season opens 31 with the Innocent Maids. The house is in first-class condition and booked solid for the season.——Items: The Andreas, mind readers, of this

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city, called for August 17, when they are to perform. The Orpheum is one of the best acts on the Keith circuit.——Fred Hallen and their educated horses have a good vaudeville sketch, and the animals have a good reputation abroad. Their stops are correct.——Mason and Mayetta are doing the same old act, but they always get a laugh.——Manager Hooper has been in town looking after his New York and Providence interests.——Richard Wolf goes back to the Keith fold as stage-manager next season.——W. H. Welch, the new assistant manager of Keith and Proctor's, has started right in to make friends. He is courteous, affable and busy. From his quick manner, he is a hustler.

WALTER C. SMITH.

PITTSBURGH, PA.—Grand, (Harry Davis, mgr.): Week 26-31: Coram, the ventriloquist; Bert Leslie and co., Gilbert's dogs and monkeys, Four Dillons, the Three Youngs, Josephine O'Malley, Four Cahill Sisters, Casey and La Clair, Blanche Aldrich, Maude Rockwell, Harlequin Trio, Watt and Ower, the Peerless Wonders, Fischer Trio, Work and Ower, the Four Fanchons, Hale Hoskins, Reed and Pierson, Musical Hoskins and Sylvan and O'Neal. Very large business still prevails.——Duquesne: "Advanced Vaudeville" began Sept. 2.——Auditorium (William P. Brunn, mgr.), reopens its doors 26, closing J. Bernard Dillon, the Three Youngs, Josephine O'Malley, Four Cahill Sisters, Casey and La Clair, Blanche Aldrich, Maude Rockwell, Harlequin Trio, and pictures. Two performances will be given daily, and popular prices will prevail.——Bijou Dream (Ira J. La Motte, mgr.): Week 26-31: Cadbury and Grant, Ethel Ronnah, Robbins Brothers, pictures.——The Liberty, another new vaudeville house, will enter the East End field Sept. 2. Ten-cent vaudeville is becoming very prolific in this uptown section of the city.

ALBERT S. L. HEWES.

MONTREAL, CAN.—Bennett's new theatre opened its doors to a capacity house 19. The house is in every way up to date, and presented a bright and cozy appearance. Virginia Earl and co., Bellong Brothers, Florence Saunders, Emmy and Brandina, Gus Bruno, and Adeline Dunlap and co. are worthy of special mention. The orchestra is under the leadership of Otto Zimmermann.——Addie and her Rims and Jewell's Marionettes are the chief features of an excellent bill at Sohmer Park. Newell and Shevett on the horizontal bars also merit praise.——The Parisian Belles at the Royal give a good bill of the usual type. Gladys Sears, the Armstrongs, and the Seymours are among the best features. Imperial Burlesquers 26-31.——The Carson Sisters are playing a return engagement in their flying act at Dominion Park. An automobile double somersault and a ballet are among the other attractions.

W. A. TREMAYNE.

DENVER, COL.—The Orpheum opens 19 with Emil Hoch and co., Jack Wilson, Anita Bartling, Farrell-Taylor Trio, Bowers, Walters and Crooker, and Bert and Bertha Grant. The house has been entirely remodeled, making it one of the handsomest theatres on the circuit, as well as perfectly sanitary and fireproof.——The Novelty, Crystal, and Tulleries are all giving good bills to large patronage.

MAE VALKIRE BELL.

BUFFALO, N. Y.—Shea's week 19-24: Mary Anne Brown, Anna and Ella Cooley, Kroneman Brothers, Almont and Dumont, Mr. and Mrs. Howard Truesdell and co., Wincherman's bears and monkeys, Gotham Comedy Four, and Wolpert Trio.——The Empire Burlesquers were at the Lafayette week 19. The co. has been newly organized and includes a handsome chorus and a clever lot of comedians and comediennes, headed by Roger Imhoff. Others are Suzanne Corinne, Connolly and Klein, Emma Weston, Montabe and Hurtalls, and Johnston and Buckley.

P. T. O'CONNOR.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Vaudeville season opens Sept. 2.——Empire (James H. Rhodes, res. mgr.): Al. Reeves' Big Beauty Show Sept. 2-4. The Masqueraders 5-7.——Gaiety (Mrs. Agnes Barry, prop.): Opens with Oriental Cozy Corner Girls 24-28. Star Show Girls 29-31.——Al-Tro Park (Max Rosen, mgr.): Week 19-24: Keller Troupe, Silvern and Emerie, Ethardo (equilibrist), Robin (juggler).——Electric Park (F. G. Williams, mgr.): For week 19-24 offered the Tanneans, Parker Brothers, Dashing Hamlin, Madeline Burdette, and Perry and Pierce.

GEORGE W. HERRICK.

CINCINNATI, O.—Peoples entertained good houses 17-24 for the opening week of the season, with the Merry Maidens Burlesquers.——At the Lagoon 18-24, were Mr. and Mrs. Neil Litchfield, Edward Hayes, Isabella Janson, and George Austin.——Coney Island had Santell, Jennings and Renfrew, Militaire and the Dancing Harrisons.——At Chester Park were Yuma (second week), Helen Ogden, Russell and Held and Arnaldo's trained panthers.

H. A. SUTTON.

BALTIMORE, MD.—At Greater Electric Park the vaudeville programme 24-31 includes Marie Durant, Sam Williams, Stevenson and Nugent, Brothers Green, and Ydilla, the Parisian dancense, and her Jardin de Paris Pantomime Troupe, which scored a big hit.——The regular season will open at the Maryland Sept. 2. Keith's vaudeville will be the attraction, as in former seasons.

HAROLD RUTLEDGE.

SPOKANE, WASH.—Mr. and Mrs. W. W. O'Brien headed the bill at the Washington week 12 with a singing and talking act, which went well. The Budd Ross co. had second place. Mr. Ross was seen as a burglar in a sketch which stood out well. Others were Eddie Sawyer, Bachelior Sisters, Fitzgerald and Gilday, Alf Bonner, and the biograph.

W. S. McCREA.

PROVIDENCE, R. I.—A fine bill at the Forest Casino, Rocky Point, 18-24 attracted good houses. The entertainers were D'Alvini and co., Arrogons Brothers, Sisters Dog, Williams and Mayer, Jessie Marsden, Postelle and Emmett, Vesta Gilbert, Carnillo and Fona, and the Korns.

HOWARD C. RIPLEY.

CLEVELAND, O.—Valerie Bergere heads the following bill at Keith's Prospect 26-31: Le Claire and Bowen, Keller and Paine's In Morocco, Carlotta, and Elmore Sisters.——The Empire opens 24 with Bobby Manchester's Cracker Jacks.——The Merry Maidens are at the Star 26-31.

WILLIAM CRASTON.

KANSAS CITY, MO.—The Fay Foster co. opened the Century season 18 to a capacity audience. The co. was very capable, the specialties being exceptionally good. The staging and costuming were attractive.

D. KEEDY CAMPBELL.

CANTON, O.—Lake Park (Will H. Harris, mgr.): Ansel and Dorsin, Mack and Elliot, Three Troubadours, Harrington and Lester, Mayme Remington and her Buster Brownies, Barry and Barry, and Grace Leonard contributed a bill of unusual length and popularity 11-17. The work of Miss Leonard alone appealed to the really critical. Business was exceptional all week, five of the seven matinees having capacity audiences and every night performance crowded. Week of 18 Haviland and Thornton, Thomas Keogh and Ruth Francis, Alf Holt, Dorsch and Russell, Lillian Ashley, and Harvey and Clark. Fine business continues at this popular house. Bill week had charge of the outdoor advertising for the Lake Park Theatre, was surprised to receive a banquet on the stage at the close of the Saturday night performance 17. He leaves to resume his position in advance of the American Stock co. Mr. Leedham also was presented with a valuable pin by Manager Harris in recognition of duties acceptably performed.

SCRANTON, PA.—Poli (J. H. Docking, mgr.): Will open Sept. 2 with Edwin Stevens and co., Elinore Sisters, Edward F. Reynard, Bertha Waltzinger, Cameron and Flannagan, Marinetta and Sylvester, Martin Brothers, and electrograph. Charles Colwell, stage-manager; Alex. Thompson, press agent.——Family (H. R. Smith, mgr.): McCarthy, Sullivan and co., Mitchell and Cain, Azard Troupe, Hammond and Forrester, Two Lockies, Alburtus and Altus, and pictures. William Martin, stage-manager; C. B. Stevens, press agent.——Star (Charles C. Patten, mgr.): The Merry Makers 26-28. Toreadors 29-31.——Luna Park (Leo B. Sloss, mgr.): Lawrence Band and Zingarella in her spiral globe act 19-24.——Columbia (Joseph Weiss, mgr.): Will open Sept. 30.

ELMIRA, N. Y.—Family (G. W. Middleton, mgr.): This house reopened 19-24 with a strong bill, including Milton and Dolly Nobles in Why Walker Reconsidered, Batchelor and Bookink, Amy Ames, Axtell and Reyne, and Lester and Quinn. Capacity.——Rialto (F. W. McConnell, mgr.): Bates and Neville, Milburn Sisters, Victoria Richards, Lottie Fayette, and Trixie Bennett. Large houses.——Item: Manager McConnell, of the Rialto, has installed moving pictures and illustrated songs at Eldridge Park for the balance of the season.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): Brown and Brown, Indian college boys, make well merited hit in singing and cartoon act (cartoonist especially clever); the Four Franks, La Bord and Ayerson, the Buckleys, William G. Rogers, and pictures 19-24. Business excellent.——Item: Fred Cosman has closed a contract whereby he will also manage the former Olympic Theatre of Topeka, Kan. Both Crystal theatres are controlled by the Western States Vaudeville Association, which conducts thirty-five vaudeville houses.

SAN DIEGO, CAL.—The Grand (Delaccur and Fields, mgrs.): Opened 12 with six acts. It was a pleasant change from this theatre's long run of drama, and the first night's performance leads the manager to think that vaudeville will prove a financial success. Cora Simpson, an adept monologist; the Alevas, who did some very clever dancing; Blondie Robinson, comedian; Genevieve Delacur, who has been a prime favorite with the Grand Stock co., and a sketch called At the Turf Inn made up the bill.

RACINE, WIS.—Bijou (Campbell and Danforth, owners; F. P. Stafford, mgr.): Large and well merited business continues at this popular house. Bill week ending 18: Clinton Richmond and co., the Zolas, Hughes and Brown, John P. Reed, and Frank Williams. Beginning with the current week the bill will be partially changed twice weekly.——Wigley Hall and Air Dome (W. C. Tiede, mgr.): Fair business only of late at this house, and a cool Summer is against good business at the Air Dome.

SPRINGFIELD, O.—Spring Grove Casino (C. F. Powell, mgr.): Clark and Bradley, Frederick Hurd, Three Troubadours, Hilda Thomas, and Lou Hall 18-24 gave satisfaction and drew very good attendance. Barlow's Minstrels, 25-31.——Orpheum (Gus Sun, mgr.): Opens for the season 26 with the Three Lees, Conroy Trio, Joseph Coyne, and the Gliscadors. The house has been redecorated throughout and indicates a point of another successful season.

OTTAWA, ILL.—Majestic Park (Frank Hooper, mgr.): Gracia Trio, Tom Gibbins, Willis and Burns, and Ballo the Limit appeared to advantage 12-19. "La Anto" Girl, featuring a mechanical doll, made a hit. Manager Hooper is booking excellent bills and drew heavy business all week. The attendance Sunday evening, 18, amounted to 7,000. On Sept. 19 Mr. Hooper will open a new vaudeville house, to be known as the Lyric. It is the intention of the management to put on nothing but first-class attractions.

HOUSTON, TEX.—Lyric (John Pixley, mgr.): Harry Newman, W. E. Orchell, Manuel Harris, George and Libby Dupree week 11-17. Good bill and excellent returns. Week 18-24: Chris Wagner, W. E. Orchell, Perkus Brothers, Mr. and Mrs. Lloyd Haggney.——Grand: Electric Theatre (M. C. Richard, mgr.): Bill 11-17. The Great Simgards, Gus Rose, Bowston, the Bostons, Lenard, Dee Holland. Fair to good business. Week 18-24: Jim Wolf, Simgards, Mills and Fox, and Spencer and Wife.

ST. PAUL, MINN.—The opening bill at the Orpheum week of 18 was composed of Colonel Gaston Bordeverry, Stinson and Merton, Mayme Gehrue and Bordeverry, Stinson and Merton, Mayme Gehrue and Ernie Ordeanny, Sullivan and Pasquelena, Garnella Brothers, George A. Beane and co.——The opening bill at the Majestic week of 19 was composed of Tom Leno's Ten Happy Youngsters, Hugh J. Emmett and co., Stoddard and Wilson, Barney Williams, the Wilsons, Charles Pinney.

JOHNSTOWN, PA.—Park (H. W. Scherer, mgr.): Week of 19-24 the Sully Family Sylvan and O'Neil, Hamilton and Hewlett, Smith-Bowman Trio, Seymour's dogs make up a good bill. Attendance large.——Luna Park Theatre (Phil Caulfield, mgr.): Will Sheridan, O'Hara and Watson, the Barringtons, and Musical Irving. Business improving after a lull and attractions good.——Gentry Brothers' Animal Circus appears here 27.

NEW BEDFORD, MASS.—Hathaway's Theatre (Theodore B. Bagliee, mgr.: John M. Hathaway, res. mgr.): The vaudeville season was opened 19-24 to landslice business, with an excellent bill headed by the Pianophiends. Others were J. K. Hutchinson and co., Oscar Loraine, Torcat, L. Wolfe Gilbert and Katen, Irving, Harlem Brothers, and Selma Harris. Agosta and Coates and Grundy's Watermelon Trust will be the featured acts 26-31.

ALTON, ILL.—Temple (W. M. Sayrugs, mgr.): Bernice and Boy, Irene Delmar, the Ze Anns, and Schrek Brothers 5-17 to good business. A Girl of the Streets 18: good business; satisfied. Vaudeville 19-24: Nellie Revell, phrenologist; May and Harry Howard, Kollins and Klifton, Billy Hines, Charles Toole, and pictures.

NORWICH, CONN.—Lincoln Park: Gorman's Cosmopolitans week of 12 drew large and well pleased audiences. The Le Brun Grand Opera Trio were the headliners and made a big hit. Other turns were Anglores and Meland, Frampian Trio, the Bartell Troupe, and Bunth and Rudd. Week of 19 The Girl from Vassar.

BRUNSWICK, ME.—Merry Meeting Park Theatre (James A. O'Brien, mgr.): Bill 12-17: Sherman Coates and James Grundy's Watermelon Trust, the Mystical Floyds, Juggling Delisle, Kimball and Donovan, and the Cycling Brunettes. Excellent co.; large houses. Moving pictures 18. Excellent to a packed house. Priscilla 19-24.

EVANSVILLE, IND.—Oak Summit (E. F. Gilligan, mgr.): Bill 18-24 includes Zaretsky's Russian dancers, Apollo Quartette, Conn, Downey and Willard, Fukine's Japanese Acrobats, and Morgan and McGarty. Elks week 25-31.——Cook's Park (Harry Laurence, mgr.): Rome, Mayo and Juliet, Lavigne Sisters, Leonard and Louie, Appleby, and Dolly Vassar.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mgr.): With a bill that is a winner the Family Theatre reopened for the season week 19-24. S. R. O. at both performances. Bill included Robinson, Marcotte and co., Hillman Floyd and co., Collbris Twins, and Ann Hamilton and co.

FORT WAYNE, IND.—Robison Park (George H. Fisher, mgr.): Paul Kleist, Renner Family, Dixon and Fields, Emmonds, Emerson and Emmonds, Emily Nice, and kinetoscope 19-25 to good business. Park Band (local) gave two concerts Sunday, 18, to big crowds.

NEWARK, N. J.—Proctor's: Elizabeth Price, Gardner and Stoddard, Alfred Keirey and co., Master Alfred Gill, a young and talented violinist; Johnson and Wells, the American Trio, including Baby Lucille, and the Sutcliffe Troupe pleased good houses 19-24.——Electric and Hillside parks still continue in favor.

QUEBEC, CAN.—Bennett's Auditorium (J. H. Alos, mgr.): This house will open for the season as a vaudeville theatre 26 with Bellong Brothers, Zieka and Zinz, Florence Saunders, Chadwick Trio, Nagel and Adams, Banks and Brenzeale, the Kratons, and Maddox and Melvin.

ERIE, PA.—Waldameer (Thomas Maloney, mgr.): Lynch, Elodia Hunter, Charlotte Coates and co., and Gardner and Madden made up a fair bill to fair houses 19-24.——Four Mile Creek (H. T. Foster, mgr.): The Osaves, Earl Lindsey, Herbert and Willing, Psycho, and Goldsmith and Hoppe. Large houses.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): The popularity of this resort continues, fine crowds being out week of 18-24 to see Klein, Ott Brothers and Nicholson, Elsie Fay, Bissett and Miller, Miss Alba, Charles Ledegar, Abdallah Brothers, and Frances Folsom.

NEW ORLEANS, LA.—West End, on Lake Pontchartrain: Large crowds are nightly in evidence. Tosso's Military Band is a good musical attraction. The vaudeville features for week 18-24 were Lopez and Lopez, Pete Baker, Frenedli and Lewis, and the kinodrome.

TRENTON, N. J.—Trent (Montgomery Moses, mgr.): A satisfactory bill was given at the reopening 19-24, consisting of Swift and Buckley, Joe Deming, Chadwick Trio, Bert Levy, McPhee and Hill, Vera de Bassini, and the Fantastic Phantoms.

NEWPORT, R. I.—Sheedy's Freehody Park (Charles E. Cooke, mgr.): An excellent bill 19-24 included Crusoe's Isle (new act), Frank D. Bryan's American Girls, Sam Williams, Harry and Ethelyn Kraton, Hallen and Hayes, Ferry Corwey, and Dora Pelletier. Big business.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): The Finneys, Marsu and Malloy, Three Leightons, Dalures Opera Trio, and Madame Nodi 19-24. Great bill; big business. Coming: Gilmseretti. Elsa Fay, Count De Bountz, and Joe Hart's cricketa.

PITTSFIELD, MASS.—Pontoosuc Lake Theatre (J. H. Tebbetts): Hughes and Brown, Irene Franklin and Burt Green and others 19-24 are pleasing good business.——Item: Manager Tebbetts will open the Empire Sept. 16.

SYRACUSE, N. Y.—Valley Theatre (N. C. Mirick, mgr.): Marcena, Nevarro and Marcena, Dancing Violets, La Belle Veola, Wynn and Lewis, Rice and Elmer, and the Colonial Reeds to good business 19-24.

STAGE DECORATIONS.

The problem of attractive stage decorations is one which constantly confronts the producing manager and the enterprising house manager who desires to keep his stage equipment up to date. The demand for properties of this character has resulted in the building up of a number of special lines of manufacture, among which the making of artificial plants, flowers, shrubbery and grasses is one of the most important. The Decorative Plant Company, of 832, 834 Broadway, makes a specialty of supplying this class of goods to theatrical companies, vaudeville acts and house managers and the catalogue which they will send on demand will be found valuable. There is nothing of the above class that they do not furnish, and they report a growing business in all parts of the United States. One of the properties which they find in demand among house managers for permanent theatre equipment is the grass mat, which they supply in all sizes and kinds.

MATTERS OF FACT.

Manager Maurice W. Jencks, of the New Theatre, Yankton, S. D., has leased the New Gale Theatre at Mitchell, and will manage both houses this season.

The Boston Conservatory of Dramatic Arts, of which Howell Hansel is the director, has just issued a handsome catalogue for 1907-8. Copies of this catalogue will be sent on application.

George M. Fenberg wants repertoire people, all lines, for his second company, which opens Sept. 16.

Edward R. Salter has a number of new plays released for stock.

Alberta Gallatin's season in her new play, Judith of the Plains, by Mary T. Stone and Algernon Tassin, under the management of Eldredge and Meakin, will open Sept. 10, at Plainfield, N. J. The comic opera, The Highwayman, put out by the same firm, will open Sept. 23, at Perth Amboy, and will commence rehearsals Sept. 2. Eldredge and Meakin also announce a production of Mirabeau, later in the season.

Elizabeth Morgan, who has been playing in the Katherine Rober stock company at the Bastable Theatre, Syracuse, was the recipient of many very favorable press notices from the local press during her engagement in that city.

Bristol, Conn., Opera House wants productions and repertoire attractions for September.

Florence Hamilton, stock star, in the Barry and Burke Co., is now located indefinitely at the Shoedy Theatre, Fall River.

Robert J. Ward is now managing the tour of Alma Hearn, in No Mother to Guide Her.

The lease of the City Opera House, Steubenville, O., is advertised to be disposed of to the highest bidder, for a term of five years. Bids should be addressed to T. W. Vance, clerk of the Board of Public Service, Steubenville.

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VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abdallah Brothers—Mal. Chgo., 26-31.
Ahlen, Geo.—Trent, Trenton, N. J., 26-31.
Aeon Three (Opp.), Spring Field, O., 26-31.
Adams and White—Park, Johnstown, Pa., 26-31. Park, Bridgeton, N. J., Sept. 2-7.
Adelman Trio—Hansa, Hamburg, Ger., Aug. 15-Sept. 30.
Ah Ling Soo—Music Hall, Brighton Beach, N. Y., 26-31.
Ainsley, Josephine—Shubert, Bklyn., 31-Sept. 7.
Albion, The—Woodland Park, Lexington, Ky., 26-31.
Alburtus and Altus—Henderson's, Coney Island, 26-31.
Aldrich, Blanche—Auditorium, Pittsburgh, 26-31. Olympic, S. Bend, Ind., Sept. 2-7.
Alexandra, Mlle. and Bertle—Palais d'Ete, Brussels, Belg., 1-31.
Alexandroff Troupe—N. Y. Theatre, N. Y., 26-31.
Alda and Vanstrom—Circo Bell, Mexico City, Mex., 15-Oct. 26.
Alfarabi, Rodi—People's, Phila., 26-31.
Ali, George—K. and P. Jersey City, 26-31.
Allcott and Hanley—Proctor's, Newark, N. J., 26-31.
Allen, Daisy—Forest Park, St. Louis, 26-31.
Almont and Dumont—Shea's, Toronto, 26-31.
Althea Twins—Bennett's, Montreal, 26-31.
Alvinias, The—Wonderland, Boston, 26-31.
American Dancers, Six—Keith's, Boston, 26-31.
American Whirlwinds—Forest Park, St. Louis, 26-31.
Anderson, Richard—Proctor's, N. Y., 26-31.
Anderson and Golmes—Keith's, Phila., 26-31.
A Night in a Rathskeller—Hammerstein's Roof, N. Y., 19-31.
A Night with the Poets—Keith's, Prov., 26-31. Mohawk, Schenectady, N. Y., Sept. 2-7.
Ansel and Dorlan—Alto Park, Albany, N. Y., 26-31.
Antrim and Peters—Star, Seattle, Wash., 26-31.
Arizona Troupe—Henderson's, Coney Island, 26-31.
Armstrong and Clark—Columbia, Cleve., 26-31.
Ashley, Lillian—Farm, Toledo, 26-31.
Ashton, Margaret—Tivoli, London, Eng., Sept. 2-30.
Auburns, Three—Lubin's, Balto., 26-31.
Austin Sisters—Henderson's, Coney Island, 26-31.
Austins, Touring—Lyons, France, 25-Sept. 2, Grenoble, France, 3-12, St. Etienne, France, 13-19, Nimes, France, 20-30.
Avery and Hart—Bennett's, Montreal, 26-31.
Baggesens, The—Svendsborg, Denmark, June 1-Sept. 30.
Bailey and Austin—Hammerstein's, N. Y., 26-31.
Bakers, The—N. Y. Theatre, N. Y., 26-31.
Ballerini, Clara—Keith's, Phila., 26-31.
Banks-Brenzale Duo—Auditorium, Quebec, Can., 26-31.
Barthoddi's Cockatoos—Columbia, St. Louis, 26-31.
Baldwins, The—Trent, Trenton, N. J., 26-31.
Banvards, Six—Wonderland, Boston, 26-31.
Barrington, The—Pastor's, N. Y., 26-31.
Barry and Halvers—K. and P., Jersey City, 26-31.
Bates Trio—Glen Haven Park, Rochester, N. Y., 26-31.
Bazier, Agnes—Electric Park, Newark, N. J., 26-31.
Beard, Billy—Keith's, Cleveland, 26-31.
Beauvais, Arthur—Pantage's, Victoria, B. C., 26-31.
BeAnos, The—Chgo. O. H., Chgo., 26-31.
Bedouin Arabs—Henderson's, Coney Island, 26-31.
Beattie, R.—Airdome, Paza, Ind., 26-31.
Bell, Crystal—Crystal, Anderson, Ind., 26-31.
Belling Brothers—Auditorium, Quebec, Can., 26-31.
Bell-Provost Trio—Dominion Park, Montreal, 26-31.
BENGERE, VALERIE—Keith's, Cleveland, 26-31, Colonial, N. Y., Sept. 2-7.
Bernac's Circus—Hammerstein's, N. Y., 26-31.
Berry and Berry—Orph., Kansas City, Sept. 1-7.
Bertins and Brockway—Howard, Boston, 26-31.
Bimm, Bomm, Brrr—Columbia, St. Louis, 26-31.
Bingham—Lubin's, Balto., 26-31.
Birch, John—Shubert, Bklyn., 31-Sept. 7.
Black Hussars Fourteen—Hippo., London, Eng., July 15-Aug. 31.
Black, Teddy—Keith's, Columbus, O., 26-31.
Blanche, La Belle—K. and P. 23d St., 26-31.
Blondell, Edward—People's, Phila., 26-31.
Boehm, Elsie—Grand, Pittsburgh, 26-31.
Bugannys, The—N. Y. Theatre, N. Y., 26-31.
Boulden and Quinn—Tumbling Run Casino, Bridgeton, N. J., 26-31.
Bowers, Walters and Crooker—Orph., Kansas City, 26-31.
Bob and Tip—Shubert, Bklyn., 31-Sept. 7.
Bootblack Quartette—Forest Park, St. Louis, 26-31.
Booth, Hope—Shubert, Bklyn., Sept. 2-7.
Bordeverry, Col. Gaston—Orph., Denver, 26-31.
Bradley and Davis—Grand, Victoria, B. C., 26-31.
Bradshaw, Chas. H.—Temple, Detroit, 26-31.
Brittons, The—Orph., Los Angeles, 18-31.
Brooks, Herbert—Shubert, Bklyn., 31-Sept. 7.
Brown and Bailey—Keith's, Boston, 26-31.
Brown, Gil—East End, Memphis, 26-31.
Brown, Harry—Empire, Portsmouth, Eng., 26-31, Empire, Southampton, Eng., Sept. 2-7, Empire, New Castle, Eng., 9-14, Empire, Leeds, Eng., 16-21.
Brown, Harry—Music Hall, Brighton Beach, L. I., 26-31.
Brown, Mary Ann—Shea's, Toronto, 26-31.
Browning and Lavan—Keith's, Phila., 26-31.
Buckley and Delong—Lyric, Seattle, Wash., 11-Sept. 7.
Buckner—Reichshallen, Cologne, Ger., Sept. 2-30.
Burns and Burns—Mohawk, Schenectady, N. Y., Sept. 2-7.
Burns, Harry—Luna Park, Johnstown, Pa., 26-31.
Burns-Morris—Bell, Oakland, Cal., 26-31.
Burt, Frank—Glen Haven Park, Rochester, N. Y., 26-31.
Burt, Glen—Columbia, St. Louis, 26-31.
Burton and Burton—Electric Park, Newark, N. J., 26-31.
Burton and Voss—Novelty, Denver, 26-31.
Busch, Rose—Orph., Watertown, N. Y., 26-31.
Bush, Frank—Music Hall, Brighton Beach, L. I., 26-31.
Byers and Herman—Proctor's, Newark, N. J., Sept. 2-7.
Byrd and Vance—Grand Family, Fargo, N. D., 26-31.
Bijou, Winnipeg, Man., Sept. 2-7.
Byrnes, John—Mannion's, St. Louis, 26-31.
Cameron and Flanagan—Chase's, Wash., 26-31.
Cantor and Curtis—Atlantic Garden, N. Y., 26-31.
Carleton and Terre—Bennett's, Montreal, 26-31.
Carlton and Webster—Keith's, Phila., 26-31.
Carlotta—Keith's, Cleveland, 26-31.
Carrolton, Chas. G.—Utahna, Ogden, U.—indefinite.
Carroll and Cooke—Chestnut St., Phila., 26-31.
Cartera, The—Avenue, Duquesne, Pa., 26-31.
Carvellos, La—Hammerstein's, N. Y., 26-31.
Carver and Pollard—Fontaine Ferry, Louisville, 25-31.
Casads, Two—Lyric, Dallas, Tex., 26-31.
Casper and Clark—Beechwood Park, Phila., 26-31.
Castanos, The—Empire, Los Angeles, 26-Sept. 7.
Caswell, Maude—Flora, Hamburg, Germany, 1-31.
Cecilian Trio—Henderson's, Coney Island, 26-31.
Chadwick Trio—Auditorium, Quebec, Ont., 26-31.
Chapin, Benjamin—Maj., Chgo., 26-31. Columbia, St. Louis, Sept. 2-7.
Chatham Sisters—Hagerstown, Md., 26-31.
Chester Duo—Columbia, Cinti., 26-31.
Chevaliers, Three—K. and P. Union Sq., 26-31.
Chinko—Haymarket, Chgo., 26-31.
Clarke and Temple—Mannion's, St. Louis, 26-31. Rocky Springs, Alton, Ill., Sept. 1-7.
Clarke, Harry Corson—Shubert, Kansas City, Mo., Sept. 1-7.
Clermonts, Frank and Etta—Hippodrome, London, Eng., July 15-Aug. 31.
Cleveland, Claude and Marion—Crescent Gardens, Revere Beach, Mass., 26-31.
Clifford and Burke—K. and P., Jersey City, 26-31.
Clive, Henry—Pastor's, N. Y., 26-31.
Cogswells, The—Pastor's, N. Y., 26-31.
Cogan and Bancroft—Steeplechase Pier, Atlantic City, N. J., 26-31.
COHAN, JOSEPHINE—South Africa, June 15—indefinite.
Cole and Clemens—Lubin's, Balto., 26-31.
Collins and Hart—Alhambra, N. Y., 26-31.
Colby, Mr. and Mrs. Franklin—Chgo. O. H., Chgo., 26-31.
Collins and Brown—Orph., Watertown, N. Y., 26-31.
Tuck, Buffalo, Sept. 2-7.
Collins and La Mose—White City, Louisville, 25-31.
Comrades, Four—Proctor's, Newark, N. J., 26-31.
Conchas, Paul—K. and P. 23d St., 26-31.
Congress of Spanish Dancers—N. Y. Theatre, N. Y., 26-31.
Conley, Anna and Effie—Shea's, Toronto, 26-31. Bennett's, London, Ont., Sept. 2-7.
Conn, Downey and Willard—Maj., La Salle, Ill., Sept. 2-7.
Connelly, E. J.—Keith's, Prov., Sept. 2-7.
Cook Brothers—Keith's, Phila., 26-31.
Corbett and Forrester—Pastor's, N. Y., 26-31.
Conghlin, John K.—Lyric, Tulsa, I. T., 26-31.
Cowper, Jimmie—Ross Park, Binghamton, N. Y., 26-31.
Corinne—Shea's, Buffalo, Sept. 2-7.
Corrigan, Emmet—Shea's, Buffalo, 26-31.
Cotton, Lola—Proctor's, Newark, N. J., 26-31.
CRANE, MR. AND MRS. GARDNER—Keith's, Boston, 26-31.
Creatore's Band—Farm, Toledo, Sept. 8-14.
Creo—Henderson's, Coney Island, 26-31.

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CRESSY, WILL M., AND BLANCHE DAYNE—Alhambra, N. Y., 26-31.
Crawford and Manning—Montmorency Falls, Quebec, Ont., 26-Sept. 7.
Creswell, W. P.—Armory, Valley City, N. D., 26-31.
Cricketa, The—Chgo. O. H., Chgo., 26-31.
Cros, Bonnie—Haymarket, Chgo., 26-31.
Cullum and Lyons—Electric Park, Newark, N. J., 26-31.
Cunningham and Smith—Glen Haven, Rochester, N. Y., 26-31. Central Park, Allentown, Pa., Sept. 2-7.
Curtis and Palmer—Woodland Park, Ashland, Pa., 26-31. Garrick, Wilmington, Del., Sept. 2-7.
Curtis Trio—Maj., Chgo., 26-31.
Carson Sisters—Dominion Park, Montreal, Can., 26-31.
Cuttys, Six—New York Theatre, N. Y., 26-31.
Dale, Dottie and Harral—Crystal, Logansport, Ind., 26-31. Crystal, Noblesville, Ind., Sept. 2-7.
D'Arville Sisters—Venice, Ill., 26-31.
Davis, Edwards—Hathaways, Lowell, Mass., 26-31.
Davis, Will—Bijou, Duluth, Minn., 26-31.
Davison, James—Hillside Park, Newark, N. J., 26-31.
De Faye Sisters—Shubert, Bklyn., 31-Sept. 7.
De Verne and Van—Star, Aurora, Ill., 26-31.
Deane, Sydney—Shea's, Buffalo, 26-31, Shea's, Toronto, Sept. 2-7.
Del A Phone—Trent, Trenton, N. J., 26-31.
Delmore, Misses—Idora Park, Youngstown, O., 26-31.
Deming, Joe—Empire, Paterson, N. J., 26-31, Empire, Hoboken, N. J., Sept. 2-7.
Desroches, M. and Mlle. Blanca—N. Y. Theatre, N. Y., 24-31.
Devail, Olympia—Hippodrome, N. Y., 26-Sept. 30.
Devean, Hubert—Crystal, Milwaukee, 26-31.
Devine and Williams—Pastor's, N. Y., 26-31.
Diamond and Smith—Pastor's, N. Y., 26-31.
Dierickx Brothers—Gran Circo Bell, Mexico City, Mex.—indefinite.
Dillon Brothers—Mohawk, Schenectady, N. Y., Sept. 2-7.
Dixie Serenaders—Shea's, Buffalo, 26-31, Shea's, Toronto, Sept. 2-7.
Dixon, Bowers and Dixon—Four Mile Creek, Erie, Pa., 26-31, Celeron Park, Jamestown, N. Y., Sept. 2-7.
Dixon, Sidonne, and Edward Kellie—Family, Fargo, N. D., 26-31, Bijou, Winnipeg, Man., Sept. 2-7.
Dixon and Fields—Chgo. O. H., Chgo., 26-31.
Doblado's Sheep—Hillside Park, Newark, N. J., 26-31.
Doherty, Anna—Maj., Chgo., 26-31.
Doherty, Lillian—Ronacher's, Vienna, Austria, 16-Sept. 30.
Donald and Carson—Trent, Trenton, N. J., 26-31.
Donnelly and Rotali—Henderson's, Coney Island, 26-31.
Doyle, Patsy—Bennett's, Montreal, 26-31.
Drew, Dorothy—Empire, New Cross, London, Eng., 26-31, Empire, Stratford, London, Eng., Sept. 2-7, Empire, Shepherd's Bush, London, Eng., 9-14, Empire Cardiff, Wales, 16-21, Empire, Swansea, Wales, 23-28.
Drew, Mr. and Mrs. Sidney—K. and P. Union Sq., 26-31.
Drury Lane Co.—Proctor's, Newark, N. J., 26-31.
Duffek, Max—K. and P. Union Sq., 26-31.
Dunbars, Casting—Keith's, Prov., Sept. 2-7.
Dunbar's Goats—Myer's Lake Casino, Canton, O., 25-31.
Dunedin Troupe—Schmer Park, Montreal, 26-31.
Dunne, Thos. Porter—Scenic Temple, Prov., 26-31.
Dupont, Mary—Columbia, Cinti., 26-31.
Duprez, Fred—Wash., Spokane, Wash., 26-31. Star, Seattle, Wash., Sept. 2-7.
Durant, Marie—Electric Park, Balto., 26-31.
Eagan and Hallman—Hippodrome, Pittsburg, 26-31.
Earle and Bartlett—Orph., Watertown, N. Y., 26-

Elsworth and Burt—Manning's, St. Louis, 26-31.
Emmet, Hugh J.—Empire, Des Moines, Ia., 26-31.
Emmons and Emmons—Altro Park, Albany, N. Y., 26-31.
Empire Four—Ticker's, Prague, Austria, Sept. 2-30.
Esmeralda Sisters—Victoria, Aix, Aug. 1-Sept. 14.
Evans, George—N. Y. Theatre, N. Y., 24-31.
Everett, Scott—Haymarket, Chgo., 26-31.
Everetta Four—Keith's, Cleveland, 26-31.
Ewers, Geo. W.—Hyatt's, Ogden, U., 26-31, Novelty, Denver, Col., Sept. 2-7.
Fadettes—Keith's, Boston, July 29-Aug. 31.
Fantas, Two—Lyric, New Bartonsville, I. T., 26-31, Airdome, Excelsior Springs, Mo., Sept. 2-7.
Farlows, The—Howard, Boston, 26-31.
Farrell and Le Roy—Bijou, Battle Creek, Mich., 26-31, Grand, Grand Rapids, Mich., Sept. 2-7.
Farren, George—Columbia, St. Louis, 26-31.
Faustino La Bella—Atlantic Garden, N. Y., 26-31.
Felix and Caire—Mohawk, Schenectady, N. Y., Sept. 2-7.
Fields, Fanny—Empire, Edinburgh, Sept. 26-31, Empire, Glasgow, Sept. 2-7, Empire, Liverpool, Eng., 9-14, Empire, Manchester, Eng., 16-21, Empire, Bradford, Eng., 23-28.
Flood Brothers—Scala, Copenhagen, Denmark, 1-31.
Florenzo Sisters—Casino, Montevideo, St. Paris, Brazil, S. A., Aug. 5-Sept. 7.
Fogerty, Frank—Chase's, Wash., Sept. 2-7.
Foote and Sister Quevenle—White City, Chgo., May 11—indefinite.
Forbes, Mr. and Mrs.—Proctor's, Newark, N. J., 26-31.
Ford and Swor—Keith's, Phila., 26-31.
Fords, The—Welland Park, Fairmont, N. V., 26-31.
Forrests, The—Fontaine Ferry, Louisville, 25-31.
Fostelle and Emmett—Central Park, Dover, N. H., 26-31.
Foster and Foster—Keith's, Boston, 26-31, Keith's, Prov., Sept. 2-7.
Foster and Hughes—Atlantic Garden, N. Y., 26-31.
Francis, Emma—Columbia, Cinti., 26-31.
Francois, Leo—Hippodrome, N. Y., 26-Sept. 30.
Frederick, John—Hilldale Park, Newark, N. J., 26-31.
Freeman Brothers—Star, Seattle, Wash., 26-31.
Frey Trio—Proctor's, N. Y., 26-31.
Fuller, Ida—Chestnut St., Phila., 19-31.
Furman, Radie—Music Hall, Brighton Beach, L. I., 26-31.
Gabriel, Master—K. and P., Jersey City, 26-31.
Gallando—Majl., Chgo., 26-31.
Gardner, Jack—Robinson Park, Ft. Wayne, Ind., 26-31, Lyric, Dayton, O., Sept. 2-7.
Gardner, Jessie C.—Ideal, Monongahela, Pa., 26-31.
Gardner and Maddern—Luna Park, Buffalo, 26-31, Lakeside, Akron, O., Sept. 2-7.
Gardner and Revere—Casino, Bay City, Mich., 26-31.
Gardner and Stoddard—Keith's, Phila., 26-31, Chase's, Wash., Sept. 2-7.
Gardner and Vincent—Hippodrome, Woolwich, London, Eng., 26-31, Hippodrome, Ealing, London, Eng., Sept. 2-7, Empire, Hackney, London, Eng., 9-14, Empire, Holloway, London, Eng., 16-21, Empire, New Cross, Eng., 23-28.
Garnellas, The—Orph., Springfield, O., 26-31.
Garrelle Brothers—Orph., Salt Lake, U., 26-31.
Gavin, Platt and Peaches—Lyric, Salt Lake City, U., 31-Sept. 7.
Gehen, Geo. W.—New Bedford, Mass., 26-Sept. 7.
GEHRUE, MAYME, AND CO.—Orph., St. Paul, 25-31, Orph., Omaha, Sept. 1-7.
Gennaro's Venetian Gondoliers—Electric Park, Balto., 26-31.
Gilbert and Katen—Hathaway's, Lowell, Mass., 26-31.
Gilbert, Vesta—Central Park, Dover, N. H., 26-31.
Gillen, Tom—Unique, Bakersfield, Cal., 26-31.
Gillette, Viola, and Geo. McFarlane—Bennett's, Montreal, 26-31.
Girard, Marie—Scenic Temple, Prov., 26-31.
Golden, George Fuller—N. Y. Theatre, N. Y., 24-31.
Golden Graces, Four—Chestnut St., Phila., 26-31.
Goss, Joseph—Orph., Springfield, O., 26-31.
Gotham Four—Shea's, Toronto, 26-31.
Gourley Trio—Altro Park, Albany, N. Y., 26-31.
Granade and Fedora—Electric Park, Newark, N. J., 26-31.
Graham, Geo. W.—Scenic Temple, Prov., 26-31.
Gray and Graham—Celeron, Jamestown, N. Y., 26-31.
Gray, Ed.—Keith's, Boston, 26-31.
"Great Scott"—Keith's, Boston, 26-31, Keith's, Prov., Sept. 2-7.
Green Brothers—Electric Park, Balto., 26-31.
Grigolatti's Aerial Ballet—Hippodrome, N. Y., 26-Sept. 30.
Gruttv Trio—Orph., Springfield, O., 26-31.
Guyer and Crispi—Majl., Chgo., 26-31.
Guise—Temple, Alpena, Mich., 19-31.
Hale and Corban—Shea's, Buffalo, 26-31, Shea's, Toronto, Sept. 2-7.
Hall and Colborn—Idle Hour Park, Pittsburg, Kan., 25-31.
Hallen and Hayes—Hathaway's, Lowell, Mass., 26-31.
Hanson and Nelson—K. and P. 125th St., 26-31.
Harvey and Clark—Lakeside Park, Akron, O., 25-31.
Happy Days in Dixie—Danbury, Conn., 26-31, New Britain, Conn., Sept. 2-7.
Hardeen—Oxford and Chelsea, Eng., 26-31.
Harland and Rollison—Acme, Sacramento, Cal., 26-31.
Harlem Brothers—Norumbega Park, Boston, 26-31.
Harrigan and Giles—Pastor's, N. Y., 26-31.
Harrington and Lester—Norumbega Park, Boston, 26-31.
Harrison, Lee—Music Hall, Brighton Beach, L. I., 26-31.
Harris, Sam—Star, Donora, Pa., 26-31.
Harvey, Elsie, and Field Brothers—K. and P. Union Sq., 26-31.
Haskell, Loney—Keith's, Phila., 26-31, Alhambra, N. Y., Sept. 2-7.
Haslam—Keith's, Columbus, 26-31.
Hathaway and Siegel—Celeron Park, Jamestown, N. Y., 26-31.
Hawkins, John A.—Howard, Boston, 26-31.
Hawkins, Lew—Chgo. O. H., Chgo., 26-31.
Hawley, E. Frederic—Poli's, Hartford, Conn., 26-31, Poli's, Springfield, Mass., Sept. 2-7.
Hawtrey, Wm. F.—Keith's, Phila., 26-31, Cook's, Rochester, N. Y., Sept. 2-7.
Hayes and Johnson—Maryland, Balto, Sept. 2-7.
Hayman and Franklin—Tivoli, Sidney, Australia, Aug. 5-Jan. 4.
Hazard, Grace—N. Y. Theatre, N. Y., 24-31, Tech, Buffalo, Sept. 2-7.
Hearn, Tom—Empire, New Cross, Eng., 26-31, Empire, Shepherd's Bush, Eng., Sept. 2-14, Empire, Birmingham, Eng., 16-21, Empire, Glasgow, Sept. 23-Oct. 6.
HELENA, EDITH—Edwin Forrest, Phila., Sept. 2-7.
Helgeo and Hood—Scenic Temple, Prov., 26-31.
HERRMANN, ADELAIDE—Cedar Park, Sandusky, O., 26-31, Shubert, Milwaukee, Sept. 1-7.
HERRMANN, THE GREAT—Touring France—indefinite.
Herman, Mexican—Chgo. O. H., Chgo., 26-31.
Hess Sisters—Bennett's, Hamilton, Ont., 26-31, Orph., Watertown, N. Y., Sept. 2-7.
Hibbert and Warren—Valley, Syracuse, N. Y., 26-31.
Hill, Murray K.—Farm, Toledo, 25-31.
Hinman, Capt. Sidney—Steeplechase Park, Coney Island, N. Y.—indefinite.
Hoch, Emil—Orph., Minneapolis, Sept. 1-7.
Hoffman, Gertrude—Hammerstein's, N. Y., 26-31.
Holmes, Brothers—Music Hall, Brighton Beach, N. Y., 26-31.
Holt, Alfred—Lakeside Casino, Akron, O., 26-31.
Horton and La Triska—Grand, Joliet, Ill., 26-31.
Houston, Fritz—Highland Lake Park, Winsted, Conn., 26-31.
Howard Brothers—Chgo. O. H., Chgo., 26-31, Mary Anderson, Louisville, Sept. 2-7.
Howard and Bland—K. and P., Jersey City, 26-31.
Howard and De Leon—Atlantic Garden, N. Y., 26-31.
Howard, Harry and Mae—White City, Dayton, O., 26-31.
Howard and Lewis—Glen Haven Park, Rochester, N. Y., 26-31.
Hughes and Brown—Bijou, Marinette, Wis., 26-31.
Hughes, Mr. and Mrs. Gene—Celeron Park, Jamestown, N. Y., 26-31, Shea's, Buffalo, Sept. 2-7.
Hughes Trio—Columbia, Cinti., 26-31.
Human Flags, Seventeen—K. and P. 125th St., 26-31.
Humes and Lewis—Waldameer Park, Erie, Pa., 26-31.
Hunter, Elodia—Luna Park, Buffalo, 26-31.
Hurleys, The—Electric Park, Albany, N. Y., 26-31.
Hutchinsons, Three—Crystal, Kokomo, Ind., 26-31.
Hylands, Three—Idle Hour, Pittsburgh, Kan., 25-31.
In Morocco—Keith's, Cleveland, 26-31.
Inman, W. A.—Maj., Chgo., 26-31.
Inness and Ryan—Family, Lafayette, Ind., 26-31, Lake Michigan Park, Muskegon, Mich., Sept. 2-7.
Inza and Lorrella—Howard, Boston, 26-31.
Janeways, The—Chestnut St., Phila., 26-31.
Jarvis and Tudor—Bennett's, Ottawa, Ont., 26-31, Auditorium, Quebec, Ont., Sept. 2-7.
Johnson and Dean—Os-Budavara, Budapest, Hungary, July 1-Aug. 31.
Johnson and Wells—Temple, Detroit, 26-31.
JOHNSTONS, THE MUSICAL—Empire, New Cross, London, Eng., 26-31, Empire Stratford, London, Eng., Sept. 2-7, Empire, Shepherd's Bush, London, Eng., 9-14, Empire, Cardiff, Wales, 16-21, Empire, Swansea, Wales, 23-28.
Jolly and Wild—Bijou, Winnipeg, Man., 26-31.
Jolson, Harry—Chase's, Wash., Sept. 2-7.
Jones and Raymond—Airdome, Leavenworth, Kan., 25-31.
Juniper and Hayes—Fair, Bangor, Me., 26-31.
Jules and Marzon—Park, Dayton, ~ 25-31.
Kaufman Brothers—Park, Putnam, Conn., 26-31.
Kaufman, Minnie—Haymarket, Chgo., 26-31.
Kaufman, Reba and Ines—Family, Davenport, Ia., 26-31, Main St., Peoria, Ill., Sept. 2-7.
Keatons, The—Garrick, St. Louis, 26-Sept. 7.
Keegan and Mack—Manila Grove, Tamaqua, Pa., 26-31.
Keeley Brothers—Poli's, Bridgeport, Conn., Sept. 2-7.
Kelcy, Alfred—K. and P., 125 St., 26-31.
Kellar and Paul's Arabs—Keith's, Cleveland, 26-31.
Kelly, Anna Louise—Keith's, Phila., 26-31.
Kelly and Ashby—Ambassadeur's, Paris, France, 12-31.
Kelly, John T.—Poli's, Waterbury, Conn., Sept. 2-7.
Kelly, Sam and Ida—White City, Springfield, Mo., 26-31.
Kelly, Walter C.—Palace, London, Eng., 5-31.
Kelly and Rose—K. and P., Jersey City, 26-31.
Kelso and Leighton—Bennett's, Montreal, 26-31.
Kenna, Charles—Chestnut St., Phila., 26-31.
Kennert and Hollis—Highland Lake, Brockton, Mass., 26-31.
Kennedy and James—Arcade, Tarentum, Pa., 26-31.
Keogh, Thos. J., and Ruth Francis—Lakeside Park, Akron, O., 26-31, Myer's Lake, Canton, O., Sept. 1-7.
Kennedy Brothers and Mack—Rose Park, Binghamton, N. Y., 26-31.
Kertjer, Jos. E.—Bijou, Sheboygan, Mich., 26-31, Crystal, Milwaukee, Sept. 2-7.
Keston, Dorothy—K. and P., 23 St., 26-31.
Kherns, Arthur—Haymarket, Chgo., 26-31.
Kilos, Three—Henderson's, Coney Island, 26-31.
Knight Brothers and Sawtelle—Trent, Trenton, N. J., 26-31, K. and P., 125 St., Sept. 2-7.
Kohler and Marlon—Mathews' O. H., Wash., Pa., 26-31.
Kollins and Killfoil—Manhattan, St. Louis, 25-31.
Kopp—Moulin Green, Tarentum, Pa., 26-31.
Kramer and Bollister—Grand, Indianapolis, 26-31.
Kratons, The—Auditorium, Quebec, Can., 26-31.
Kress-man Brothers—Shea's, Toronto, 26-31.
Kurtis-Bonn—Dogs—Academy, Cumberland, Md., 26-31, Cascade Park, New Castle, Pa., Sept. 2-7.
La Mase Brothers—Temple, Detroit, 26-31, Cook's, Rochester, N. Y., Sept. 2-7.
La Rose and Frederick—Electric Park, Newark, N. J., 26-31.
La Toll Brothers—Steeplechase Pier, Atlantic City, N. J., 26-31.
La Toy Brothers—Ingersoll Park, Des Moines, Ia., 26-31.
La Velle's Dogs—Luna Park, Buffalo, 26-31.
La Vere and Cross—Bennett's, Montreal, Can., 26-31.
La Vine-Cimaron Trio—Alhambra, N. Y., 26-31.
Ladell and Crouch—Chgo. O. H., Chgo., 26-31.
Lahola Harry Star, Williamsburg, Pa., 26-31, Family, New Kensington, Pa., Sept. 2-7.
Lambertie—Holloway's, Lowell, Mass., 26-31.
Lamson and Hall—Howard, Boston, 26-31.
Lancaster, Tom—Ezzo's, Roof, Tulsa, I. T., 26-31.
Lane, Chris—Haymarket, Chgo., 26-31.
Lang's, Gotham Four—Temple, Detroit, 26-31.
Lasky's At the White House—Maj., Chgo., 26-31, Columbia, St. Louis, Sept. 2-7.
Lasky's Black Hussars—Hippodrome, London, Eng., July 15—indefinite.
Lasky's Military Octette—Hammerstein's, N. Y., 26-31, Orph., Boston, Sept. 2-7.
Lasky's Quintette—Chase's, Wash., Sept. 2-7.
Lasky's Robinson Crusoe Isle—Peabody's Park, Newport, R. I., 19-31.
Laurent, Marie—Electric Park, Albany, N. Y., 26-31.
Lavine, Ed.—Columbia, Cinti., 26-31.
Le Clair and Bowers—Keith's, Cleveland, 26-31.
Le Clair and West—Hollywood Park, Balto., 19-31.
Le Dent—Britannia-on-the-Bay, Ottawa, Ont., 26-31.
Le Gray, Dellie—White City, Oshkosh, Wis., 26-Sept. 14.
Le Roy and Woodford—Alhambra, N. Y., 26-31.
Le Roy and Vanlos—Maj., Chgo., 26-31.
Ledegar, Charles—Ingersoll Park, Des Moines, Ia., 26-31.
Lee, Jim and Jenny—K. and P. 125th St., 26-31.
Leonard, Eddie—Hammerstein's, N. Y., 26-31.
Leonard, James and Soldee—Pastor's, N. Y., 26-31.
Leonard and Louie—Haymarket, Chgo., 26-31.
Leonard and Phillips—Coney Island, Cinti., 26-31.
Leonard and Thornton—Family, Pittston, Pa., 26-31.
LESLIE, BERT—Grand, Pittsburgh, 26-31, Maj., Chgo., Sept. 2-7.
Levy, Bert—K. and P. 23d St., Sept. 2-7.
Lerilla and Sinclaire—Proctor's, Newark, N. J., 26-31.
Lindsay, Walter—Morrison's, Rockaway Beach, L. I., 26-31.
Litchfield, Mr. and Mrs. Neil—Oak Summit Park, Evansville, Ind., 26-31.
Little Hip—Hammerstein's, N. Y., 26-31, Keith's, Prov., Sept. 2-7.
Lloyd, Herbert—K. and P. 23d St., 26-31, Maryland, Balto., Sept. 2-7.
Lois—Star, Homestead, Pa., 26-31.
Loja Trio—Hippodrome, N. Y., 26-Sept. 30.
London Fire Brigade—N. Y. Theatre, N. Y., 24-31.
Lorier, Mr. and Mrs. Fred—Bennett's, Ottawa, Ont., 26-31, Bennett's, Montreal, Can., Sept. 2-7.
Lydia and Albino—Wonderland, Boston, 26-31.
Lynch—Luna Park, Buffalo, 26-31.
Lyric Trio—Keith's, Boston, 26-31.
Macarte's Monkeys—Temple, Detroit, 26-31, Cook's, Rochester, N. Y., Sept. 2-7.
Mac Donough, Ethel—Temple, Detroit, 26-31, Cook's, Rochester, N. Y., Sept. 2-7.
Mack, Kenneth—Celeron Park, Jamestown, N. Y., 26-31, Shea's, Buffalo, Sept. 2-7.
Mack, Wilbur—Poli's, Bridgeport, Conn., Sept. 2-7.
Madcaps, The—K. and P. Union Sq., Sept. 2-7.
Maddox and Melvin—Auditorium, Quebec, Can., 26-31.
Magnani Family—Orring Brothers, Mexico—indefinite.
Makmuri—Columbia, Cinti., 26-31.
Malcolmbs, The—Lagoon, Cinti., 26-31.
Manning Twins—Orph., Watertown, N. Y., 26-31.
Mansfield Brothers—Henderson's, Coney Island, 26-31.
Marco Twins—Chestnut St., Phila., 26-31.
Marceno, Nevarre and Marceno—Chase's, Wash., Sept. 2-7.
Marlowe-Plunkett—Marion, Marion, O., 26-31.
Marrder, Lina—Hippodrome, N. Y., 26-Sept. 30.
Marse Covington—Keith's, Prov., Sept. 2-7.
Marshall, Bert—Pastor's, N. Y., 26-31.
Martinetti and Sylvester—K. and P. 125th St., 26-31.
Martines—Pavilion, Charlestown, W. Va., 26-31.
Mason-Keeler—Chgo. O. H., Chgo., 26-31.
Mason and Shannon—Keith's, Phila., 26-31.
Mathieu—Star, Aurora, Ill., 26-31, Airdome, Canton, Ill., Sept. 2-7.
May Sisters—Keith's, Phila., 26-31.
McBreen, Billy—Lyric, San Antonio, Tex., 25-31.
McCay, Winsor—Cook's, Rochester, N. Y., Sept. 2-7.
McClain, Billy—Hippodrome, Brixton, Eng., 25-31, Empire, Islington, London, Eng., Sept. 2-7, Canterbury, London, Eng., 9-14, Paragon and Metropolitan, London, Eng., 16-21, London Music Hall, London, Eng., 23-28.
McCone and Hart—Island Park, Easton, Pa., 26-31.
McCune and Grant—Maj. Park, La Salle, Ill., 26-31.
McDuff, James—Bijou, Piqua, O., 26-31, Cooper's, Mt. Vernon, O., Sept. 2-7.
McGee and Collins—Park, Coeur d'Alene, Ida., July 22-Aug. 31.
McGrath and Paige—Maryland, Balto., Sept. 2-7.
McKenzie and Shannon—Chase's, Wash., 26-31.
McMahon's Minstrel Maids—Poli's, Bridgeport, Conn., Sept. 2-7.
McNamee—Rocky Springs, Alton, Ill., 25-31.
Meadows, The—A. and S., Boston, 26-31.
Mears, Mr. and Mrs. Ben—Chgo. O. H., Chgo., 26-31.
Melani Trio—Bennett's, Montreal, 26-31.
Melnotte Sisters—Keith's, Columbus, O., 26-31.
Mexicas and Mexicas—Maj., Chgo., 26-31.
Middleton and Spellmeyer—Grand, Pittsburgh, 26-31.
Mignon, La Petite—Keith's, Cleveland, 26-31.
Miles and Rickards—K. and P. Union Sq., 26-31.
Miller, Dick—Chgo. O. H., Chgo., 26-31.
Millman Trio—Scala, Copenhagen, Denmark, 1-31, Central, Dresden, Ger., Sept. 1-30.
Milmar Brothers—Star, Martinsville, Ind., 26-31, Oak Summit Park, Evansville, Ind., Sept. 1-7.
Monroe, Geo. W.—People's, Phila., 26-31, Duquesne, Pittsburgh, Sept. 2-7.
Mooney and Holbein—Gibbons and Payne's Hall, London, Eng., July 15-Aug. 30.
Morrette Sisters—Shellpot Park, Wilmington, Del., 26-31.
Morris, Leon—Keith's, Boston, 26-31.
Morrow and Schellberg—K. and P. 125th St., 26-31.
Morse, Bon—Nipmuc Park, Uxbridge, Mass., 26-31.
Morton, Ethel—Electric Park, Galveston, Tex., June 8—indefinite.
Mozarts, Fred and Eva—Empire, Glasgow, Scot., 26-31.
Mulhall, Lucille—Columbia, Cinti., 26-31.
Muller, Chun and Muller—Orph., Denver, Col., 26-31.
Mulligan, May—R'way, Middletown, O., 26-31, Orph., Lima, O., Sept. 2-7.
Murphy and Powell—Fairview Park, Dayton, O., 26-31.
Murphy, Mr. and Mrs. Mark—Novelty, Bklyn., Sept. 2-7.
Murray, Clayton and Drew—Nipmuc Park, Uxbridge, Mass., 26-31.
Murray Sisters—Alhambra, N. Y., 26-31.
Murray and Williams—Atlantic Garden, Atlantic City, N. J., 19-31.
Nagel and Adams—Auditorium, Quebec, Can., 26-31.
Napp, Viola—Park, Worcester, Mass., 26-31.
Nawn, Tom—Keith's, Columbus, 26-31.
Neola—Haymarket, Chgo., 26-31.
NIBLO, FRED—South Africa, June 15—indefinite.
Nicander, C.—Keith's, Phila., 26-31.
Nobles, Milton and Dolly—Casino, Canton, O., 26-31.
North, Bobby—Maryland, Balto., Sept. 2-7.
Norton and Russell—Keith's, Columbus, O., 26-31.
Nosworth, Jack—K. and P. 23d St., 26-31.
Nugent, Katherine—Shea's, Buffalo, 26-31.
O'Brien, Archie—Hudson Fair, Hudson, N. Y., 26-31.
O'Brien, Havel and Lawrence—Shubert, Bklyn., 31-Sept. 7.
O'Connor, Massias—Haymarket, Chgo., 26-31.
O'Hara and Watson—Amusement, Braddock, Pa., 26-31.
O'Meer Sisters—Chgo. O. H., Chgo., 26-31.
O'Neil and Barry—Summit Park, Ithaca, N. Y., 26-31.
Okabe Japs—Chestnut St., Phila., 19-31.
Onlaw Trio—Alhambra, Paris, Fr., Sept. 2-30.
Ourl Family—Hudson Fair, Hudson, N. Y., 26-31.
Orivot Brothers—Maj., Chgo., 26-31.
Orth and Fern—Keith's, Columbus, 26-31, Grand, Syracuse, N. Y., Sept. 2-7.
Oterita—Hammerstein's, N. Y., 26-31.
Otis, Elita Proctor—Haymarket, Chgo., 26-31.
Owens, The—White City, Louisville, 25-31.
Page, Bert—Electric Park, Albany, N. Y., 26-31.
Palfrey and Hoefler—Shea's, Buffalo, 26-31.
Palmer and Saxton—Grand, Pittsburgh, 26-31.
Panna—Maj., Chgo., 26-31.
Pantser, Lena—Proctor's, Newark, N. J., 26-31.
Pantser, Willy, Trio—K. and P. Union Sq., 26-31.
Papinta—Wintergarten, Berlin, Germany, Aug. 17-Sept. 30.
Parros, Four—Hippodrome, N. Y., 26-Sept. 30.
Paula, Mlle.—Altro Park, Albany, N. Y., 26-31.
Paulinetti and Pisano—Ville des Fleurs, Aix-les-Bains, France, 16-31, Empire, Coventry, Eng., Sept. 2-7, Gaiety, Hanley, Eng., 9-14.
Pauline and Dexter—Keith's, Phila., 26-31.
Pendleton, The—Park, Johnstown, Pa., 26-31.
Penn, Ella—Bennett's, N. Y., 26-31.
Perkins Brothers—K. and P. Union Sq., 26-31.
Perkins, Walter—Bennett's, Montreal, 26-31.
Perrot, Camille—Myers' Lake, Canton, O., 26-31, Four Mile Creek, Erie, Pa., Sept. 2-7.
Petching Brothers—Chase's, Wash., 26-31.
Peter-Robert, Balyn., 31-Sept. 7.
Peters, Frank—Howard, Boston, 26-31.
Pierson, King—Golden City, Jamaica Bay, June 5—indefinite.
Pierson Trio—Trent, Trenton, N. J., 26-31, Maryland, Balto., Sept. 2-7.
Pinard Troupe—K. and P. Union Sq., Sept. 2-7.
Pistons, Three—Fontaine Ferry, Louisville, 25-31.
Poli and Roberts—Lyric, Tulsa, I. T., 26-31.
Polly Pickle's Pets in Portland—Chase's, Wash., Sept. 2-7.
Potter, Kathleen—Atlantic Garden, N. Y., 26-31.
Prince Arthur—Hammerstein's Roof, N. Y., 5-31.
Professor—Wonderland, Latrobe, Pa., 26-31.
Quaker City Quartette—Seaside, Ma., 26-31.
Quartette, That—Wirwam, Frisco, 5-31.
Quinz, Markey and Nickerson—Electric Park, Kansas City, Mo., 25-31.
Quartette, The—Orph., St. Paul, 26-31.
Radford and Winchester—Alhambra, N. Y., 26-31, Chase's, Wash., Sept. 2-7.
Rafayette's Dogs—Haymarket, Chgo., 26-31.
Ramza and Arno—Electric Park, Newark, N. J., 26-31.
Ranf, Claude—Grand, Marion, Ind., 26-31.
Rankin, Bobby—Mannion's, St. Louis, 26-31.
Rappo Sisters—People's, Phila., 26-31.
Rastus and Banks—Palais d'Ete, Brussels, Belgium, 12-31, Alhambra, Paris, France, Sept. 2-30.
Rawls and Von Kaufman—Bijou, Winnipeg, Can., 26-31, Bijou, Duluth, Minn., Sept. 1-7.
Ray, Fred—Orph., Frisco, 19-31, Orph., Los Angeles, Sept. 2-14.
Raymond and Leonard—Forest Park, St. Louis, 26-31.
Redford and Winchester—Alhambra, N. Y., 26-31, Chase's, Wash., Sept. 2-7.
Redmond, Julia—Norumbega Park, Boston, 26-31.
Reed Birds, Six—Lagoon, Cinti., 26-31.
Reiff Brothers—Alhambra, N. Y., 26-31.
Remington, Maymo—Maj., Chgo., 26-31, Columbia, St. Louis, Sept. 2-7.
Reppo Family—Grand, Joliet, Ill., 26-31, Bijou, Kalamazoo, Mich., Sept. 2-7.
Rialto Quartette—Empire, Paterson, N. J., Sept. 2-7.
Rice and Elmer—Saratoga Park, Gloversville, N. Y., 26-31.
Richards—Island Park, Sunbury, Pa., 26-31.
Richards, Chris.—Orph., Frisco, Sept. 2-14.
Richards, Ellen—Hathaway's, Lowell, Mass., 26-31.
Riggoletti Brothers—Chase's, Wash., 26-31.
Riley, Johnnie—Luna Park, Buffalo, 26-31.
Rio Brothers—Hippodrome, Wigan, Eng., 26-31, Tower Circus, Blackpool, Eng., Sept. 2-7, Hippodrome, Belfast, Ire., 9-14.
Ritter and Foster—Empire, Johannesburg, S. Africa, June 29-Sept. 7, Tivoli, Cape Town, S. A., 9-Oct. 5.
Roberts, Four—Berkshire Park, Pittsfield, Mass., 26-31.
Robin, Maud—Chestnut St., Phila., 26-31.
Robisch and Childress—Dominion, Winnipeg, Can., 26-31.
Robison and Marcotte—Family, Perth Amboy, N. J., Sept. 2-7.
ROGERS, ROBERT, AND LOUISE MACKINTOSH—Bijou, Battle Creek, 26-31, Grand, Grand Rapids, Mich., Sept. 2-7.
Rolfe's Ye Colonial Septette—Unique, Minneapolis, 19-31, Orph., St. Paul, Sept. 2-7.
Rolfe's Immensaphone—Orph., Los Angeles, 26-Sept. 7.
Rolfe's Paradise Alley—Keith's, Phila., 26-31.
Rome, Mayo and Juliet—Olympia, Chattanooga, Tenn., 26-31, Garrick, Burlington, Ia., Sept. 1-7.
Rooney and Bent—K. and P. 125th St., 26-31.
Ross and Lewis—Empire, Sheffield, Eng., 26-31, Hippodrome, Manchester, Eng., Sept. 2-7, Empire, Liverpool, Eng., 9-14, Empire, Belfast, Ire., 16-21, Empire, Dublin, Ire., 23-28.
Rossi—K. and P. 23d St., Sept. 2-7.
Rudd Brothers—Pastor's, N. Y., 26-31.
Russell, Leah—Empire, Johannesburg, S. A., Sept. 9-Oct. 26.
Russell, O'Neil and Gross—Airdome, Ardmore, I. T., 26-31.
Ryan and White—Henderson's, Coney Island, 26-31.
RYAN, THOMAS J., AND MARY RICHFIELD—Maryland, Balto., Sept. 2-7.
SABEL, JOSEPHINE—Brittania-on-Bay, Ottawa, Ont., 26-31, Teck, Buffalo, Sept. 2-7.
Sa-Hera—Anderson, Louisville, Sept. 2-7.
Salmo, Juano—Proctor's, Newark, N. J., 26-31.
Saunders, Florence—Auditorium, Quebec, Que., 26-31.
Schell's Lions, Mme.—Circo Bell, Mexico City, Mex., July 23-Aug. 30.
Schrop's Dogs and Ponies—White City, Louisville, 25-31.
Sazon, Pauline—Park, Penacook, N. H., 26-31.
Sebbini and Grovini—Farm, Toledo, 26-31.
Seligman, Minne, and William Bramwell—Majl., Chgo., 26-31.
Seymour and Dupree—Fontaine Ferry, Louisville, 26-31.
Shannons, Four—Novelty, Stockton, Cal., 26-31.
Sharp Brothers—Palace, London, Eng., 5—indefinite.
Sharp, Charles—Fontaine Ferry, Louisville, 25-31.
Sharpilles, The—Hoag Lake, Woonsocket, R. I., 26-31.
Shewbrook and Berry—Kalamazoo, Mich., 26-31, Cleveland, O., Sept. 2-7.
Shone, Madelyn—Wieland, Cumberland, Md., 26-31.
Silbor and Emerson—Congress Park, Saratoga, N. Y., 26-31, Electric Park, Albany, N. Y., Sept. 2-7.
Silvers, The—Chgo. O. H., Chgo., 26-31.
Singing Four, The—Keith's, Columbus, 26-31, Grand, Syracuse, N. Y., Sept. 2-7.
Slosson, Pauline—Glen Haven Park, Rochester, N. Y., 26-31.
Smythe, Will H.—Family, Scranton, Pa.—indefinite.
SNYDER, LEO, AND HARRY BUCKLEY—K. and P. Union Sq., Sept. 2-7.
Song Birds, The—Alhambra, N. Y., 26-31.
Spencer and Gibson—Wonderland, Boston, 26-31.
Sperry and Ray—Keith's, Phila., 26-31.
Spissell Brothers and Mack—Hathaway's, Lowell, Mass., 26-31.
Spong, Hilda—Temple, Detroit, Sept. 2-7.
St. Claire, The—A. and S., Boston, 26-31.
St. Julian, M.—Unique, Minneapolis, 26-31, Majl., St. Paul, Sept. 1-7.
Stanley, Mr. and Mrs. Lon—Lagoon, Cinti., 26-31.
Stedman, George—Wonderland, Boston, 26-31.
Steinert and Thomas—Electric Park, Newark, N. J., 26-31.
Stewart Sisters—Grand, Pittsburgh, 26-31.
Stevenson and Nugent—Electric Park, Balto., 26-31.
Sullys, Five—Farm, Toledo, 25-31.
Sunny South, The—Haymarket, Chgo., 26-31.
Surzzall and Razall—Haymarket, Chgo., 26-31.
Sutcliffe Troupe—K. and P. 23d St., 26-31.
Sylvester, Jones, Pringle and Morrell—Wigwam, 'Frisco, 5-31.
Sylvester, Lawrence and Grace—Rye Beach, N. Y., 26-31.
Symonds, Jack—Island Park, Sunbury, Pa., 26-31.
Taciano—K. and P. Union Sq., 26-31, Keith's, Prov., Sept. 2-7.
Talcotts, The—Maj., Ashland, Ky., 26-31.
Tanna—Tumbling Run Park, Pottsville, Pa., 26-31.
Tannen, Julius—Chase's, Wash., 26-31.
Templeton, P. Francis—National, 'Frisco, 26-31.
Terry and Elmer—Howard, Boston, 26-31.
Thatcher, Geo., and Banks Winter—K. and P. 125th St., 26-31.
Thomas and Payne—Henderson's, Coney Island, 26-31.
Thompson, Grace—Chgo. O. H., Chgo., 26-31.
Thor—Park, Milford, Mass., 26-31.
Thorne, Mr. and Mrs. Harry—K. and P. Union Sq., 26-31, Park, Medford, Mass., Sept. 2-7.
"Those Four Girls"—Majl., Chgo., 26-31.
Tobin Sisters—Keith's, Cleveland, 26-31.
Tracy, Mr. and Mrs.—Electric Park, Albany, N. Y., 26-31.
Troubadours, Three—Robinson Park, Ft. Wayne, Ind., 26-31, Lakeside, Akron, O., Sept. 2-7.
Truesdell, Mr. and Mrs. Howard—Shea's, Toronto, 26-31.
Tully, May—Chase's, Wash., 26-31.
Trillers, The—Columbia, St. Louis, 26-31.
Trocadero Quartette—Dixieland, Jacksonville, Florida—indefinite.
Uessems, The—Bellevue, Remich, Luxembourg, June 1-Oct. 1.
Uncle Sam's Boys—Henderson's, Coney Island, 26-31.
Urbani and Son—K. and P. 23d St., Sept. 2-7.
Vail, Olive—Columbia, St. Louis, 26-31.
Valadon—Temple, Detroit, 26-31, Cook's, Rochester, N. Y., Sept. 2-7.
Valdare Troupe, Bessie—Orph., Los Angeles, 19-31.
Van Bergen, Martin—Columbia, Cinti., 26-31.
Van Gofre and Cotrelly—Family, Seattle, Wash., 19-31.
Vasco—Palais d'Ete, Brussels, Bel., 1-31, Scala, Antwerp, Ger., Sept. 1-31.
Vesta, Nettie—Hathaway's, Lowell, Mass., 26-31.
Viviana, Two—Columbia, St. Louis, 26-31.
Village Choir, The—Farm, Toledo, 25-31.
Viola and Engel—Keith's, Boston, 26-31.
Visocchi and Donnahue—A. and S., Boston, 26-31.
Wallace Brothers—Lagoon, Cinti., 26-31.
Walton, Irvin E.—Academy, Cumberland, Md., 26-31.
Ward and Curran—Majl., Chgo., 26-31.

Kirkpatrick Stock Co.

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WANT.—Musical director (piano) and Domestic People, who can sing.—State all—pay own.—Also lady baritone.

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Warren and Blanchard—Temple, Detroit, 26-31, Cook's, Rochester, N. Y., Sept. 2-7.
Watson, Hutchings and Edwards—Music Hall, Brighton Beach, L. I., 26-31.
Wayburn's Phantastic Phantoms—Keith's, Phila., 26-31.
Wayne, Charles—Columbia, St. Louis, 26-31.
Welch, Ben—Haymarket, Chgo., 26-31.
Welch, Joe—People's, Phila., 26-31.
Welch, Lew—Johannesburg, South Africa, 1-31.
Welch, Mealy and Montrose—Keith's, Boston, 26-31, Keith's, Prov., Sept. 2-7.
Wentworth, Vesta and Teddy—Society Circus, Portsmouth, N. H., 26-31, Society Circus, Salem, Mass., Sept. 2-7.
West, Johnny—Forest Park

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. A. Meltzenstein, mgr.): The Addy Opera co. in A Postponed Honeymoon 19-24; good, to fair business.

ARKANSAS.

PINE BLUFF.—ELKS' THEATRE (James M. Dodge, mgr.): The Greatest Girl in Dixie 20.——PERRY PARK AUDITORIUM (Meyer Selman, mgr.): The Allen Curtis Musical co. 12-17 to S. R. O. each evening, long before the curtain rose; the co. was a capable one and was highly appreciated by the home audiences by frequent encores; Manager Selman was endeavoring to have the co. play a return date, but they were booked solid and could not make any change. Plays: Ten Thousand Dollar Beauty, Jolly Widow, New York Girl, Wheeler Girley, and Hey, Johny and Mikey.

CALIFORNIA.

SAN DIEGO.—PICKWICK (S. A. Palmer, mgr.): New Pickwick Stock co. Week of Aug. 12. The Cowboy and The Lady; good co.; good business. The week of Robert Adams, as Quick Foot Jim, is especially worthy of mention.——BIJOU (Seating capacity, 250; Fred Bullen, mgr.): Moving pictures, illustrated songs and vaudeville specialties. Week of Aug. 12, good line of moving pictures. Hill Sisters continue to please with illustrated songs. Grace Morrison, singing and dancing soubrette. Specialties pleased every one. S. R. O. houses, several nights during week, was the result.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Rose Kendall in Sweet Elegant Jones 15-17 delighted large audiences.——LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented Heartsease 12-18; changeable production; cleverly played; business very satisfactory. Before and After 19-25. The Pit 26-Sept. 1.——IDORA PARK (H. W. Bishop, manager): Idora Opera co. in Robin Hood 19-25; well acted and finely sung; S. R. O.——COLUMBIA (Keating and Flood, mgrs.): Kolb and Dill in Lonesome Town 19-25; fine, to capacity.

SAN JOSE.—VICTORY (R. G. Barton, mgr.): Elleford co. and Richard Jose in Rejected 12-18; fair attendance and co. The Californians Comic Opera co. 23-25 in Robin Hood, Pinafore, and The Serenade.——THEATRE JOSE (Nolan and Blum, mgrs.): Ed Redmond co. 12-18 in The Defiance of Doris pleased large attendance. Same co. in Mr. Potter of Texas 19-25.

COLORADO.

LA JUNTA.—THEATRE (H. H. Bourne, mgr.): Wolfe's Stock co. 12. Plays: The Millionaire, Lend Me Your Wife, Morning Glory, The Sheriff and Girl, Myths of Society, Our Boys; excellent to fair business.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): The Bostonian Opera co. 10; small audience.

CONNECTICUT.

NEW HAVEN.—POLI'S (F. J. Windische, res. mgr.): The lovers of melodrama had an opportunity to enjoy that class of play week 19, when the Poli Stock co. which has been entertaining the people of Waterbury during the Summer season, with Frances Nordstrom as the special attraction, played The Octoroon to well filled houses. Miss Nordstrom established herself in the hearts of the followers of stock in the role of Zoe, the Octoroon, receiving much applause at each performance. The part of Salem Scudder, a Yankee overseer, was creditably taken by Richard Gordon, his work comparing favorably with some of the leading men in the best cos. on the road. George O. Nicholls as the Indian, Wahnottee, acted well a small bit of Indian pantomime which was heartily applauded. Phillip Bishop as an old negro slave also made a good impression. The rest of the co. was quite mediocre. Pearl Young, of New Haven, who made her debut on the stage last season, rendered several selections between the acts and was encored repeatedly. She has a beautiful soprano voice and her songs were thoroughly enjoyed by the audiences. Week 26 the Waterbury Stock co. in Sherlock Holmes, or The Sign of the Four.——ITEMS: The Summer season of stock at Poli's Theatre, in New Haven, closes in another week, and on Sept. 2 will be given the first vaudeville performance. Sally Rice and J. C. Cohen will lead the bill in the comedy All the World Loves a Lover.——S. Z. Poli is in Scranton, Pa., making preparations for the opening of his new vaudeville theatre on Sept. 2.——The Bijou Theatre, in New Haven, has been completely remodeled this Summer and will open on Sept. 9 with Frances Nordstrom heading the Poli Stock co., under the able directorship of Frederick Ramelton.—The many friends of J. Calligard, Jr., will be glad to hear that he will continue as manager of the Bijou. J. V. OSBORN.

HARTFORD.—PARSON'S THEATRE: The regular season will open Labor Day. The attractions for the opening week will be: McIntyre and Heath, in The Ham Tree, Sept. 2, 3; George M. Cohan's Fifty Miles From Boston, with Edna Wallace Hopper featured, closing the week 4, 7, with five performances.——HARTFORD OPERA HOUSE: The opening attraction is Shadows of the Hearth 22, 24. Cupid at Vassar following 26, 28.——POLI'S THEATRE: This house will close its Summer realtone of drama and opera with week 19. Lawrence McGill and Gertrude Shipman playing the pilncipal characters of the popular play of Rafling to uniform good business. Immediately following the close of this engagement high-class vaudeville will be reinstated 26, which will be a welcome change to the patrons of this theatre. Under the new consolidation with the Keith-Proctor circuit a strong and attractive bill is assured for each week of the season, and no doubt the phenomenal business of this theatre since its opening will continue, guided by the new manager, Harry R. Bailey. His long and varied experience in vaudeville houses will most aptly fit him in keeping up the high standard and popularity that has characterized the theatre through all its seasons. He will have the co-operation of the same staff and stage hands who have been with the house for years, and in whom the "Poli way" is thoroughly permeated.——ITEM: Another Hartfordite joins the long list from this city to become prominent in the dramatic world. Pauline Phelps, daughter of Col. G. M. Phelps, internal tax collector of this port, in collaboration with David Belasco and Marion Short, has written A Grand Army Man, which has been selected as the offering for David Warfield the coming season. A. DUMONT.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus. mgr.): Although this house seats over 2,200 it was not large enough to accommodate the audience that thronged to see The Red Mill 21, at the opening of the eleventh regular season. No Mother to Guide Her 22, 23 pleased. Casino Girls Extravaganza co., featuring Lillian Washburn, 24. The Cowboy and the Squaw 26, 27. Coming Thro' the Rye (fourth time in seven months) 28. Ninety and Nine 29-1.——POLI'S (S. Z. Poli, prop.; E. B. Mitchell, res. mgr.): The stock co. as well as the audiences had a jolly time during the performances of A Bachelor's Honeymoon 19-24, wherein Cameron Clemons, Gale Satterlee, and Ernest Howard shared comedy honors, and Emily Lascelles made a hit in a funny "slavey" role. Kate Griffiths held down a meaty part as a domineering spinster sister, and Aubrey Noyes lived up to his name in a breezy detective part. Rachael Acton as the cause-of-it-all actress was duly vivacious and entered into the broadly farcical lines with zest. The opera co. that has visited the other Poli houses during the Summer is announced for 26-Sept. 1 in The Chimes of Normandy.——ITEMS: After practically deciding not to continue as business-manager at Smith's, A. E. Culver has decided to remain another year (his seventh consecutive) with the house, whereupon both he and Mr. Smith are to be congratulated.—No season opening, except possibly the first, of the new house has ever had such a tremendous audience as the one that saw The Red Mill 21. W. P. HOPKINS.

NEW LONDON.—LYCEUM (Ira W. Jackson, mgr.): Quincy Adams Sawyer 17, matinee and night; good co. to fair business. The Red Mill 19; fair co. to capacity. The Ninety and Nine 22; co. and business fair. The Belle of Mayfair 23. Coming Thro' the Rye 29. George Washington, Jr., 31.——ITEMS: William Offletje was here on board his houseboat "Aunt Polly" during the stay of the New York Yacht Club.—David Young, who has been summering at Niantic, left to join Robert Mantell last week.—Edgar Forrest, manager for James O'Neil, has been the guest of Mr. O'Neil at his Summer home. Mr. O'Neil and James O'Neil, Jr., leave the first of September for Detroit, to begin rehearsals of Virginius.—Edgar C. Stoddard, for many years connected with the orchestra of the Lyceum, has resigned to join the orchestra at the Bijou.—William P. Brown leaves this week for rehearsals of Sam Bernard, having signed as musical director.—Ira W. Jackson was in Fitchburg 22 arranging for the opening of the Campina Theatre, of which he is manager.

WATERBURY.—POLI'S (Harry Parsons, mgr.): The Ninety and Nine 19 pleased a good sized audience. The Red Mill 21 filled the house and pleased. Cupid at Vassar 23, 24. The Cowboy and the Squaw 28. Through Death Valley 30.——JACQUES (J. E. Clancey, mgr.): Poli's Opera co. in The Chimes of Normandy is filling the house with well pleased audiences 19-24.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Comstock's Comedy co. 24. A Desperate Chance 29. Black Crook 31. Sweet Kitty Bellairs 11.——ITEM: The big mill being erected by American Thread Co. in this city will increase the theatrical business here.

MIDDLETOWN.—MIDDLESEX (Henry Bassel, mgr.): Opens with George Washington, Jr., 30. County Sheriff Sept. 3. Brown from Missouri 4.

NORWICH.—BROADWAY (The Jackson Amusement Co., mgrs.): Quincy Adams Sawyer 16; fair house; satisfactory. The Ninety and Nine 21.

FLORIDA.

JACKSONVILLE.—DIXIE THEATRE (Louis Buckley, mgr.): Frank Beamish and Dixieland Players 12-17 in A Brass Monkey pleased fair business. Lost Twenty-four Hours by same co. 19-24.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Our manager and ex-Mayor, Mr. Pinney, returned 15 after a six weeks' trip to Saratoga, Washington, New York city, Chicago and Jamestown, and had a delightful trip.——RIVERSIDE PARK (Mose Christensen, mgr.): Zinn's Musical Comedy co. in The Captain and the Maid 18; production and business good.

ILLINOIS.

PEORIA.—GRAND (Chamberlin, Harrington and O'..., mgrs.; S. B. Harrington, res. mgr.): Rainer Tyrolean Singers 18-24; good varied entertainment, drawing well.——MAJESTIC (National Amusement Co., mgrs.; William Proctor, res. mgr.): House opened season 18-22 with West's Minstrels; co. fine; large attendance. Are You Crazy 22-24. The Burgomaster 25-28. William Proctor, of New York, is new manager. Former Manager A. L. Wiswell will take charge of amusement co. in Columbus, O.——MAIN STREET (Davis-Churchill Circuit, mgrs.; E. P. Churchill, res. mgr.): Payson Stock co. presented When the Light Went Out 18-25; play extremely interesting; large business. Pauline Geary played the leading role effectively. Miss Remonde as the hired girl, Charley C. Burnham as Uncle John, Will L. White as Featherstone, Miss Davis as Mrs. Featherstone's sister, and L. S. McKee and Mr. Verner all had good roles.——AIR DOME (James Baugh, mgr.): Business excellent.——AL. FRESCO PARK (Vernon C. Seaver, mgr.): Large business. Main attractions are Shronjo, the Handcuff Queen; Willis and Hassan, and Rollo.——STONE HILL (Frank Grave, mgr.): Liberal patronage.——WEAST (C. F. Bartson, mgr.): A Bunch of Keys (burlesque) 19-20; good; pleased regular patrons.——ITEMS: Hagenbeck's Shows at Lake View Park Sept. 2.—E. P. Churchill, president of Davis-Churchill Circuit, will personally manage the Main Street the coming season. Vaudeville commences Sept. 2.

BELVIDERE.—DERTHICK OPERA HOUSE (Mrs. W. H. Derthick, mgr.): International Vaudeville co. 15-17; good, to fair houses. Tempest and Sunshine 20. Si Plunkard 22. The Girl and the Stampede 24. A Pair of Country Kids 27. The Heart of Chicago 29. The Royal Chef Sept. 3. The District Leader 5. A Poor Relation 6. James Boys 9. Under Southern Skies 16.

DANVILLE.—GRAND (George W. Chatterton, Jr., mgr.): W. H. West's Minstrels 9 pleased fair business; weather warm. An Aristocratic Tramp 10; fair co. and business. Toyland 17; fair, to medium business. Toby Lyons in The Yankee Regent 19; business and performance good. The Trust Busters 20. The Cowpuncher 24. When We Were Friends 28. Wizard of Oz 30. The Flaming Arrow 31.

BELLEVILLE.—LYRIC (F. R. Hallam, mgr.): Sis in New York 18; fair, to fair house (weather very hot). Yankee Regent 23. Toyland 25. Eagle Eye Sept. 1. East Lynne 8.——ITEM: The improvements on the house are about completed and it now presents a better appearance than ever.

ROCKFORD.—GRAND (George C. Sackett, mgr.): The season opened with The Missouri Girl 19; fair house pleased. Tempest and Sunshine 21. Si Plunkard 23. The Time, the Place, and the Girl 24. The Wizard of Oz 26. A Poor Relation 27. The Cow Puncher 28. The College Boy 30.

CAIRO.—AIRDOME (D. L. Williamson, mgr.): Continues to draw large crowds, as the class of vaudeville is improving with each week. This week Dollie Wells, the Wells Brothers, Bobbie Rankin, Leipman and Lewis, and Edwin Allen, the boy singer.

PRINCETON.—APOLLO OPERA HOUSE (T. B. Henderson, mgr.): Old Arkansaw 15 pleased a good house. Tempest and Sunshine 23. Weary Willie Walker 27. Too Proud to Beg 30.

MORRISON.—AUDITORIUM (A. R. Lewis, mgr.): Opens with A Poor Relation 30. Honest Hearts Sept. 4. A Human Slave 5, 6. Toyland 13. Eugene Moore 21. Under the North Star 24.

OTTAWA.—ITEM: Commencing Sept. 9 and continuing for five days, the Parker Amusement Co., under auspices of the "For Ottawa Club," will put on a street carnival.

INDIANA.

LOGANSPORT.—DOWLING (John Dowling, mgr.): Opened with On the Bridge at Midnight 13; good business pleased. The Trust Busters 15; good to poor business. The Cow Puncher 21. The Millionaire Tramp 22. Buffalo Bill's Wild West and Congress of Rough Riders 22. Midsummer Carnival-Parker Amusement Co. 26-31.——ITEM: Wiley Brothers, of Chicago, who have the contract for the erection of the new Nelson Theatre at a cost of $50,000, have finished the excavation, and are now placing the foundation. The building is to be constructed of reinforced concrete, and to be ready for occupation Oct. 1. The theatre is to be ground-floor, thoroughly modern in all respects, and to be managed by the Central States Theatre Co.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): Joseph Howard and Mabel Barrison in The Flower of the Ranch 26, 27 will open season.——AUDITORIUM (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): Season opened with Artie, George Ade's new comedy, which was produced here for the first time on any stage 16, 17 to large and enthusiastic audiences. The piece proved a distinct hit and South Bend was treated to a real first night. A Break for Liberty 21 thrilled good house. A Poor Relation 23. Toyland 27.——ITEM: George Ade and a party of Chicago newspaper and theatrical people were here 16 to witness the initial performance of Artie.

ROCHESTER.—ACADEMY (Turp Davidson, mgr.): A Break for Liberty opened the season 17 to a large audience and gave good satisfaction. Sis in New York 26.——ITEMS: The A Break for Liberty co., organized under the management of E. C. Underner, is rehearsing here previous to opening its sixth season.—The De Vauters Trio are visiting Mr. De Vauters' mother in Rochester.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Hemmeline Stock co. week 11-17 pleased good business in a good class of plays the entire week. Just Out of College 18; packed house pleased. Lillian Mortimer 24. The American Stock co. 25-30.——ITEM: Gus Bothner, owner of Just Out of College, was in the city 18 to witness his play.

SHELBYVILLE.—CITY OPERA HOUSE (Cal H. Friday, mgr. and lessee): Opened with Bessie Clifton in The Belle of Japan 21; fair house; delighted; specialties extra good. North Brothers Sept. 2-7. Royal Slave 11. The Shoplifter 13. Break for Liberty 17.

TERRE HAUTE.—GRAND (T. N. Barkydt, mgr.): Big Hearted Jim 15-18 pleased fair sized houses. The Yankee Regent 18; good, to fair house. One the Bridge at Midnight 19. The Girl of the Streets 20, 21. The Trust Buster 22-24. The Cowpuncher 25.

MICHIGAN CITY.—GRAND (Central States Theatre Co., owners; Otto Dunker, mgr.): A Poor Relation 17 delighted a fair audience. The Cowpuncher 18; good co. and business. Tilly Olson 20 pleased a large house. Thorns and Orange Blossoms 25. County Chairman 29.

LA PORTE.—HALL'S (Central States Theatre Co., lessees; D. M. Nye, mgr.): Si Plunkard 10 pleased a top-heavy house. The Trust Buster 12; light house. A Poor Relation 19; satisfied a small house. The Umpire 24. Carl Hagenbeck and Wallace Circus due here 29.

PRINCETON.—KIDD (George P. Kidd, mgr.): Daniel Boone on the Trail 16; fair, to small house. Big Hearted Jim 19; fair house. Yankee Regent 22. On the Bridge at Midnight Sept. 4. Missouri Girl 5, 6.

EVANSVILLE.—GRAND (Pedley and Burch, lessees; Ferd Wastger, mgr.): The Carl Cook Opera co. opened season 12 in repertoire to popular prices; the regular season opens later. The Will's Bijou opens Sept. 1 in The Vanderbilt Cup; popular prices.

FRANKFORT.—BLINN (E. Langebrake, mgr.): West's Minstrels 8. The Belle of Japan 13 to good business. Cutter Stock co. week 19-24. Opening bill: Thorns and Orange Blossoms to capacity. The Irish Senator 29. A Dangerous Friend Sept. 2. Toyland 6.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Opened with the Angola Dramatic co. 13 to S. R. O. and satisfaction. Uncle Josh Perkins 22. Our Friend's Masquerade 29. Thorns and Orange Blossoms 30. Maud Henderson Stock co. Sept. 2-7.

PERU.—WALLACE (B. L. Wallace, mgr.): Al. W. Martin's U. T. C. co. opened 10 to big business. Irma Opera co. 20; fair business.

WABASH.—EAGLES' (U. S. Morris, mgr.): The Belle of Japan 14; poor attraction; fair house. On the Bridge at Midnight 17 pleased good house.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): The Belle of Japan 17 pleased two well filled houses.

IOWA.

WATERLOO.—THEATRE (A. J. Busby, mgr.): The new theatre on the West Side opened with The Time, the Place and the Girl 27, 28. Work is progressing nicely on the Waterloo Theatre, East Side. Manager Frank Hurst is in Chicago buying carpets and draperies.——ELECTRIC PARK (Johnston and Nichols, props.): Business good. De Groos' Band is making a hit daily.——ITEM: Chase-Lister co. (under canvas) played a five weeks' engagement to turn-away business every night but one July 1-Aug. 3. Plays: Black Hawk Mine, Love of a Thief, Auld Lang Syne, Kathleen Mavourneen, Ten Nights in a Bar Room, The Counterfeiter's Daughter, and vaudeville.

DUBUQUE.—GRAND (William L. Bradley, mgr.): The Trust Busters 13 pleased a topheavy house. Two Merry Tramps 24, matinee and night. Why Girls Leave Home 26. The Time, the Place and the Girl 28. A Poor Relation 29. An Aristocratic Tramp 31. Too Proud to Beg Sept. 2. Royal Chef 6. The Choir Singers 7.——BIJOU (Jake Rosenthal, mgr.): For Fair Week, commencing 26, the theatre has been leased to John S. Angel, who during the week will produce In the Heart of the Blue Ridge, Dear Old Maryland, The Royal Handicap, Wedded, but No Wife, Faust, Tom, Dick and Harry, and The Wilds of the West.

MASON CITY.—WILSON (Arthur and Dilley, mgrs.): Opened 19 with Angell's Comedians for week. Plays: The Heart of the Blue Ridge, My Maryland, The Devil's Web, Humanity, Tom, Dick and Harry, and Wedded, but No Wife. Co. is very strong and had splendid business throughout the week. Spedden-Paige co. opened week's engagement with The Thoroughbred 19 and Fatal Wedding 20; co. pleases and has had good audiences. Two Merry Tramps 27. The Girl Over There 29. Why Girls Leave Home 29. At Cripple Creek 4. Tilly Olson 6. Mahara's Minstrels 9. Too Proud to Beg 10. Wizard of Wall Street 14.

FORT DODGE.—MIDLAND (Arthur-Diller Circuit; William P. Dermer, mgr.): Season opened with Lyman Twins in An American Drummer 16; fair house; pleased. Trust Busters 17; good, to small house. Angell's Comedians week 19 opened with In the Heart of the Blue Ridge; good audience. Dear Old Maryland 20. The Girl from Out There 30.——ITEM: Barnum and Bailey's Circus 31.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster mgr.): Opens week 23 with Mrs. Wizes.——NEW GRAND (William Foster, mgr.): Williams' Ideals 18-21; excellent, to capacity. The Cowboy Girl 22-24.——AUDITORIUM (William Foster, mgr.): Opens with Are You Crazy week 23.——ITEM: Barnum and Bailey's Circus due here Sept. 2.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Patty Feilx 19; good house; fair co. West's Minstrels 22. King of Tramps 24.——ITEM: Kilties' Band gave concerts at baseball park, under auspices Ottumwa Baseball Association, 16, 17 to good patronage.

CENTERVILLE.—DRAKE AVENUE (Payton and Swearingen, mgrs.): Patty Feelix 19. The Royal Chef Sept. 9. An Aristocratic Tramp 10.

PERRY.—GRAND (R. M. Harvey, mgr.): Lyman Twins in The Rustlers 30. Are You Crazy Sept. 9.

KANSAS.

INDEPENDENCE.—AIRDOME (W. W. Bell, mgr.): The Chase-Lister co. closed a successful two weeks' engagement 17. Plays: Princess of Panama, The Risk of His Life, The Unwritten Law, Money, The Thing and the Fool, The Price of Love, Pygmalion and Galatea. This co. is first-class and deserves praise for very capable performances. The Copeland Brothers Stock co. opens 19 for two weeks.

FORT SCOTT.—THE AIR DOME (Harry C. Erwich, mgr.): The Ferris Comedians closed their second week to satisfactory business; they drew the largest house of the season 17. The Wallack Theatre co. opened 19 for two weeks.

HOLTON.—ELECTRIC (Cox and Myers, mgrs.): Business continues good with moving pictures.

KENTUCKY.

PADUCAH.—KENTUCKY (Carney and Goodman, mgrs.): Will open Sept. 2 with the Toyland co. The Kentucky has been leased by Matt C. Carney and George H. Goodman, both Paducah boys, for a period of six years. Thomas W. Roberts, who has so capably managed this theatre for the past two seasons, is engaged in newspaper work elsewhere. Mr. Carney is known in theatrical business in Chicago, where he has lived the past few years. The season promises to be a banner one in the point of first-class attractions and greatly improved local conditions. Santall Vaudeville co. 5-7. East Lynne 12. Uncle Josh Spruceby 14.—ITEM: The Casino Theatre, at Wallace Park, under management of William Malone, has enjoyed a successful season, playing light musical and stock attractions to liberal patronage.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Jewell-Kelly Stock closed 17 to good business.——ITEM: The Gem has undergone extensive repairs since last season.

LOUISIANA.

BATON ROUGE.—ELKS' (Walter Fowler, mgr.; Erlich and Cole, lessees): Will open under same management as last year Sept. 6 with Tim Murphy. A fine list of attractions is promised.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Julius Cahn, mgr.): The Jefferson Theatre Stock co. is closing a most successful Summer season week 19 with a double bill. The Arabian Nights and Dr. Jekyll and Mr. Hyde. The Man from the West 22-24. The Hurdy-Gurdy Girl opens popular season 26.——CAPE COTTAGE PARK, McCULLUM'S (Bartley McCullum, mgr.): The Arabian Nights drew good houses 19-24. Engaged in the attraction 26-31.——PEAK'S ISLAND GEM (C. W. T. Gedine, mgr.): Prince Karl is drawing big houses week 19 and is the success of the season. Jerome K. Jerome's Miss Hobbs week 26.——RIVERTON PARK, RUSTIC (E. A. Newman, mgr.): The Novelty Vaudeville co. 19-24 to S. R. O., including the Imperial Japanese Troup, Cunningham and Farley, Carina and Olsen, Fields, and Hanson, etc.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Hurdy-Gurdy Girl 26. Feeberg Stock co. 27-31. Daniel Ryan Sept. 2-7.——KEITH'S NICKEL THEATRE (F. E. Howe, mgr.): Large and pleased audiences continue and is growing in popularity.——OLD-TOWN, CITY HALL THEATRE (E. J. Jordan, mgr.): My Partner 26 will be presented by local talent, under the direction of Charles Neumann, late of Lyceum Theatre Stock co. of Brooklyn, N. Y.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): The Osman Stock co. 12-17 closed week to light business. Plays: Lady Nell, The Counterfeiter, Dr. Jekyll and Mr. Hyde, Wedded, but No Wife, Brought to Justice, and Sunshine and Shadow. Woodhull's High Rollers 21 were greeted by a large and well pleased audience. Rice and Barton's Big Gaiety co. 22. Public vaudeville week 26 (except 26). Human Hearts 28. The Sweetest Girl in Dixie Sept. 2. Queen Esther 3.

ANNAPOLIS.—COLONIAL (W. A. Hollehaugh, mgr.): Devil's Auction 24. Yorke and Adams 26. Human Hearts 31. Howe's Pictures Sept. 2. Black Patti 5. Mabel Montgomery 9. Holy City 14. East Lynne 18. Alberta Gallatin 19. Funny Mr. Dooley 23. Amelia Bingham 24. Al. H. Wilson 30.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Julius Cahn, lessee and mgr.: William D. Heed, res. mgr.): Eight Bells 16, 17 (matinee 17) well opened the season with an up to date production that was thoroughly enjoyed by excellent attendances; the co. is still under the management of Walter Loftus, who is very popular here; of the co. the Reading Sisters, Rose Washburn, and Schrock and Rice deserve mention. The Ninety and Nine 23. H. W. Taylor's Stock co. 24-31.——ACADEMY (Julius Cahn, lessee and mgr.; William D. Heed, res. mgr.): The Little Organ Grinder 29-31.——SHEEDY'S (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): The Duchess Du Barry was the offering of the J. Frank Burke Stock co. 19-24, and the production met with warm approval; Frank T. Charlton, as Louis XV, gave a capital portrayal; John A. Daly appeared to excellent advantage as Count De Seras; William Barraud, as Duke De Richelieu, was well cast; Bert McCann made his first appearance with the co. in the character of Duke de Choiseul; John W. Sherman was successful as Lauzon; Florence Hamilton made a good Duchess Du Barry; the production was well staged; the scenic effects painted by Vitolo being well done; the stage-management of Harry O. Andrews left nothing to be desired; George Rock, a very good singer, and moving pictures were seen between the acts; the production gave general satisfaction to good attendance; the matinee being unusually large. A Daughter of the South 26-31.——ITEMS: May Tobin has joined the Grace Cameron Opera co.—William Dillon, as stage-manager, and Edward Tobin, musical director, have signed with Manager Reed for the Savoy Theatre.—Edna Earl Andrews is visiting her husband, Harry O. Andrews, of the Burke Stock co.—Florence Mack, who has had a very severe illness, is improving and is able to go out.—Earl C. Simmons co. opened their season 12 at Newport, R. I., presenting Rinch 10. The co. is under the management of Sydney Greason.—William Morris has signed with Custer's Last Fight co.—Bert McCann joined the Burke Stock co. 19.—George S. Wiley will have charge of the Savoy box-office the coming season.—Marcella Forreste joined the Burke Stock 12.—John A. Daley, who has been appointed assistant stage director of the Burke co. will be a member of Vale's The Girl from the Sunny South co. season 1907-8, playing the part of Colonel Raymond.—Edward F. Warren, of Hathaway's Theatre, New Bedford, Mass., was the guest of friends at Newport, R. I., 13, 14.—George Hill has joined Cohan and Harris' staff at Zanesville, O.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Aubrey Stock co. 19-24 (except 21) pleased large audiences. Plays: The Wicklow Lass, Driven from Home, A Great Temptation, A Man's Broken Promise, A Midnight Marriage, and Why Girls Leave Home. Eight Bells 21 satisfied big business. Gaze Stock co., headed by Rita Davis, 26-Sept. 7, opening in At Old Point Comfort.——LINCOLN PARK THEATRE (I. W. Phelps, mgr.): C. L. Robinson and Co.'s Butterfly Musical Comedy co. opened their season 19-24 in The Mikado and scored a decided success. Many well-known players are in the co., including Florence Ackley, Alberta Davis, Anna Bell, Bert Brosby, Steve Stott, Georgia Harvey, Harry Burnham, Carl Hoffman, and George Nassl; capacity business.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): For the third consecutive season the theatre was opened 19 for the week by the popular Adam Good co. to an audience which taxed its capacity in the following repertoire: The College Girl, A Texas Ranger, The Great Delmar Handicap, A Yankee Girl Abroad, The Ranchman's Daughter, and The Wayward Son, opening in The College Girl with the following in the cast: Beale Overton, Eddie Poultier, Edgar Darrell, Henry T. Crossan, Harry B. Carlton, Charles Ill, Sydney Platt, Fred R. Rose, Harry J. Leyland, Warnie Ward, Adeline Hastings, Georgia Francis, and Helen Gerald, under the management of F. C. Twitchell. Moving pictures 26, 27. Eddie Le Barre's Minstrels 28. Leigh De Lacy co. 29-31.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): The Red Mill 16 pleased crowded house.——ITEMS: Cohan's Fifty Miles from Boston will open here 31. George M. Cohan, Sam H. Harris, A. L. Erlanger, Marc Klaw, Walter Moore, of Miner's Lithograph Co., and Ed E. Pixon, of the New York "Press," will witness the production.—Ella Wheeler Wilcox with her husband and a party of friends are stopping at Hotel Wendell.

NORTH ADAMS.—RICHMOND THEATRE (B. M. Taylor, mgr.): House opens Sept. 2 with vaudeville.

MICHIGAN.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): Opened 18 with Mayor of Tokio, to good house; co. good. Salomy Jane 19; excellent, to large summer audience. Little Johnny Jones 22. Donnelly and Hatfield's Minstrels 23.——ALVARADO (W. J. Daunt, mgr.): Opened 22 with Alphonse and Gaston—for three nights.——ITEM: Paul Armstrong, author of The Heir to the Hoorah and Salomy Jane, accompanied by Mrs. Armstrong, are visiting in this city, and have been recipients of many social attentions. On the evening of 19 Mr. Armstrong was the guest of honor at a dinner at the Bay City Club, the occasion being the first presentation of any of his works in this city, and his first visit to his native town in several years. The dinner was given by newspaper men and old friends of Mr. Armstrong. George C. Tyler was among the guests.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): The Denver Express 18; fair, to poor business. Moonshiner's Daughter 21. A. M. McPhee's Stock co. 22-24.——BEN'S THEATRE (L. J. White, mgr.): White Stock co. opened 19 to a crowded house; pleased. A Secret Dispatch week 26.——ITEM: Ben's Theatre, at Escanaba, Mich., was leased Aug. 21 by the White Amusement Co., L. J. White, manager, for a term of five years.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): Denver Express 12; fair co. and business. Nellie Kennedy co. 14-16; good co.; fair patronage. Plays: The Cowpuncher's Sweetheart, The Pilot's Daughter, A Wife's Temptation, The Moonshiner's Daughter 17; satisfied good business. Coming: Joshua Simpkins 22, The Two Orphans 23, McEwen, hypnotist, week 26-31.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Two fine audiences saw As Told in the Hills 17, and were pleased. Irma Opera co. in The Adorable Fritzie 21. Our Old Kentucky Home 23. George H. Adams in Humpty Dumpty 30. Uncle Josh Spruceby Sept. 2. The Squawman 7. Joseph Howard and Mabel Barrison in The Flower of the Ranch 12.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Donnelly and Hatfield's Minstrels 15, satisfied big business; specialties excellent. The Flaming Arrow 22. Country Jay 29, cancelled. An Old Sweetheart of Mine, Sept. 10. Ma's New Husband 11.

TRAVERSE CITY.—STEINBERG'S GRAND (Charles Bennett, mgr.): Donnelly and Hatfield's Minstrels 16; pleased a large house. The Two Orphans 17; good to fair house. The Imperial Stock Co. 19-29; pleased good houses. The Flaming Arrow 22.

DOWAGIAC.—BECKWITH MEMORIAL (Mr. Butterfield, mgr.): Donelly and Hatfield's Minstrels 6; to fair business; pleased audience. Peck's Bad Boy 19; gave satisfaction.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): The James Boys in Missouri 2. The Squaw Man 3. Parsifal 4.

ADRIAN.—CROMWELL OPERA HOUSE (G. D. Hardy, mgr.): Alphonse and Gaston co. 16; very good business. As Told in the Hills 22.

THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge $1.75 per agate line for thirteen times. Four lines smallest space taken.

AMSTERDAM, N. Y., OPERA HOUSE
GEORGE McCLUMPHA, Mgr.

Season opened August 12th. Have available August 20-30, September 2-6. Labor Day always strong at Amsterdam.

Write or wire.

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Theatre newly renovated. Seats eleven hundred (1100).

WANTED—A-1 PRODUCTIONS

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Only first-class Theatre in city. Electricity—good scenery equipment. Play best attractions. S. C. 400; pop. 3,000. Large monthly pay roll. Booking one and two nights.

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Population, 12,000.

ONE OF THE BEST ONE-NIGHT "Show Towns" in the State, as we do not over-play the town. Theatre is on ground floor. Seating capacity 1,000.

Have considerable open time after October, and would like to hear from FIRST-CLASS COMPANIES only.

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Seats 500. Best show town of its size in South. Now booking Rep. Shows three nights or week, and one night attractions.

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ROYERSFORD-SPRING CITY, PA. OPERA HOUSE
EDGAR C. MAUGER.

Week Sept. 2, good melodrama wanted. Good dates quick 5th, 6th and 7th—best show days. Also good Rep. week of Nov. 25th. Independent; one show a week.
A new bill-posting plant just completed.

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CAN BE ENGAGED

With or without her own plays.

Address N. Y. DRAMATIC MIRROR.

ALPENA.—TEMPLE (N. R. Roberson, mgr.): Nellie Kennedy Stock week 19 opened with The Cowpuncher's Sweetheart; business and co. fine.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Salomy Jane 20. The Mayor of Tokio 23.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): The Mack Leone Stock co. in All-of-a-Sudden Peggy 12-15 and A Gold Mine 15-18; large and well pleased audiences. Thorns and Orange Blossoms (Rowland and Clifford's co.) 19 to well filled house. Salomy Jane 24, two performances.——BIJOU: Continuous vaudeville 18-25 to good houses.——METROPOLITAN OPERA HOUSE: Champagne Girls 18-25 to fair houses.

FARIBAULT.—OPERA HOUSE (Arthur and Diller Circuit Co., lessees and mgrs.; L. H. Dibble, res. mgr.): An Aristocratic Tramp 13; canceled. The Messenger Boy 23. Elizabeth Kelley Piano Recital (local) 27. Maharas Minstrels 29. Frosta, Female impersonator, a local boy, joined Pitman's Dramatic stock co. 11.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Winninger Brothers' Repertoire co. 11-18 to splendid business. Plays: The Mad Inventor, Land of the Midnight Sun, Kepler's Fortune, Along the Mohawk, Lost in the Alps, The Blind Sister, The Young Wife, and A Man's Broken Promise. In Old Kentucky 20. Panama 24.

ALBERT LEA.—BROADWAY (A. F. Wohlhuter, mgr.): Speddon-Paige Stock co. week of 12; fair to good business. Two Merry Tramps 20. The Messenger Boy 21. In Old Kentucky 22. The Time, the Place, the Girl 31.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Thorns and Orange Blossoms 16 pleased fair audience. Isle of Spice 17 to good business. In Old Kentucky 24.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Opened with The Isle of Spice 18; crowded house; pleased. Thorns and Orange Blossoms 20; fair house.

MISSOURI.

ST. JOSEPH.—AIRDOME (C. U. Philley and Clarence Van Houten, mgrs.): The Lyceum Stock co. 11-14 in The Octoroon; well staged and acted. The Man from Oshkosh 15-17 kept large audiences in constant ripple of laughter; William Grew, in old man make-up, is exceptionally good, as were also Lee J. Holloway and Frederick Wagner; Marie Pettes dressed her part in most commendable taste and elegance.——LYCEUM (C. U. Philley, mgr.): The Great Eastern World 18-21 presented to large and enthusiastic audiences; Lillian Heiss, a St. Joseph girl, well received by her home audiences. The Lyman Twins 22-24.——ITEM: L. M. Crawford, of Topeka and St. Louis, and F. C. Zehrung, of Lincoln, members of the firm of Crawford, Philley and Zerung, made a short visit here.

MONTANA.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.): For Mother's Sake 12 disappointed fair business. Mayor of Tokio Sept. 5. Cowpuncher 17. County Chairman 20. A Wife's Secret 21. Ezra Kendall 25. Message from Mars 27.

NEBRASKA.

BROKEN BOW.—TEMPLE (E. R. Purcell, mgr.): Week of Aug. 12 The Rae's; to poor business; very fair performance. Plays: Drifted Apart, The Spider's Web, Latisha, Kathleen Mavourneen, Wanted a Wife, and Foxy Grandpa.——OPERA HOUSE (S. P. Groat, mgr.): Mrs. Temple's Telegram (local) 15; to good business; performance fair.——ITEM: Have just closed a very successful Chautauqua in which many noted speakers took part, including R. P. Hobson, Frank Roberson, and others. Interest was so manifest that steps have been taken to make this an annual occasion. County Fair dates, Sept. 17 to 21.

FREMONT.—LARSON (Breed and Phelps, mgrs.): A Millionaire Tramp to light business 12.——LYRIC (W. J. West, mgr.): Business is good in the moving picture and vaudeville line at this playhouse. Patterson's Carnival co. played week 12-17, open air, to good crowds.——ITEM: Excavation is about completed for the new Henry Theatre. It will be rushed along and the new playhouse be occupied in the early Winter. Messrs. Breed and Phelps have leased this and will run it as a vaudeville and popular priced house, reserving the Larson for higher priced attractions. Will J. Lowry will remain as resident manager of both houses.

LINCOLN.—OLIVER: Enid Jackson closed her summer stock engagement, making a decided hit in her next season starring vehicle, The Sweetest Girl in Dixie 12. Lyman Twins 28-30. West Minstrels Sept. 2-6.——CAPITOL BEACH (L. M. Gorman, mgr.): Calunda's Venetian Band 19-25.——ITEM: Nebraska State Fair Sept 2-6.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (F. T. Eaton, mgr.): The Toymakers 17 pleased good house.

NEW YORK.

ELMIRA.—BORICK'S (Henry Taylor, mgr.): The Manhattan Opera co. sang The Mikado 19-24 just a little better than it has ever been offered here before; Charles Van Dyne as Koko and Elsa Vandervoort as Katisha carried off first honors, the humor of the former and the splendid vocal of the latter contributing much to the success of the production; Henry Taylor repeated his former success as Nanki Poo and Alonzo Price made a thoroughly satisfactory Mikado; May Florine Linden was captivating as Yum Yum and sang in splendid voice, and Vera De Ford as Peep Bo and Florence May Smith as Pettl Sing made bewitching companions; Carl Gantvoort did especially good work as Pooh Bah, and Herman Gantvoort made a good Pish Tush, his first character of the opera season; the settings were unusually pretty. Chimes of Normandy 26-31. Quinlan and Mack Sept. 2-7.——LYCEUM (M. Reis, lessee; Lee Norton, mgr.): The Earl Burgess co. opened the season at this house 19-24 to large business. Plays: The Power of the Cross, The Unwritten Law, The House of Mystery, Her Husband's Sin, Nellie, the Beautiful Cloak Model; The Great Jewel Mystery, In the Shadow of the Gallows, The Girl of the Streets, Chinatown Charlie, Sins of Ambition, Human Spiders, and Men and Women of the Hour. Yankee Doodle Stock co. 26-31. The Lion and the Mouse Sept. 2, 3. Strongheart 4.——ITEMS: Worthington Romaine, of Joe Weber's co., and Florence May Smith, of The Isle of Spice, joined the Manhattan Opera co. 19.—A. Earl Dean, for many years dramatic editor of the "Elmira Gazette," and one of the most popular men of the city, joined the editorial staff of the New York "Tribune" 22.—Brownie Hall, Alice Lee, and Hertha Engle retired from the Manhattan Opera co. 19 to join Winter cos.—Frank Trailes, last season's popular treasurer at the Lyceum, has been reappointed to that position.—Manager Henry Taylor, of Borick's, has been unexpectedly summoned to join the Castle Square Opera co., Boston, in which he will sing leading tenor roles, and will retire from the Manhattan Opera co. 24.—Charles Haussman has been appointed manager of the Academy of Music, Pottsville, Pa.—Helen Stuart has joined The Trust Buster.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Opens the season 29, 30, with W. A. Whitecar in a new play, An Old Sweetheart of Mine. The Virginian, with W. S. Hart, Sept. 2.——ITEMS: Manager H. R. Jacobs has sufficiently recovered from his recent illness to go to the seashore for a brief stay.—T. R. Coplthorn, formerly advertising agent of the Hall and Empire Theatre, has been appointed to a like position at the Majestic Theatre, Utica, N. Y.—Clinton Ten Eyck Clay, an Albany boy, has signed with At Yale, co. R.

GEORGE W. HERRICK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Dockstader's Minstrels 23, 24. Rogers Brothers in Panama 29-31.——EASTABLE (H. A. Hartig, mgr.): The Russell Brothers in A Hired Girl's Millions pleased large houses 19-21. Joseph Santley 22-24. Jessie Left the Village 26-28. The Singing Girl from Killarney 29-31.

F. A. BRIDGMAN.

UTICA.—MAJESTIC (Wilmer and Vincent, lessees; Ford S. Anderson, mgr.): Dockstader's Minstrels 22; good and S. R. O. East Lynne 24.——ITEMS: Wilmer and Vincent, the well-known theatrical managers, have entered into an agreement by which temporary control of the Majestic Theatre in this city is given to the Reis Circuit Co. and the Reis Co. give over to them the vaudeville house at Harrisburg, Pa. No transfer of the lease of the Majestic has been made and the general management remains the same, the deal simply affecting an interchange of bookings that Wilmer and Vincent anticipate will be very satisfactory to them.—Eugene L. Kenske, resident manager for Wilmer and Vincent, of the Majestic and Orpheum theatres in Utica, has accepted the opportunity to become one of the firm of Wilmer and Vincent, to be general manager of its extensive operations, with headquarters in the Knickerbocker Theatre Building, New York. Ford S. Anderson succeeds Mr. Kenske as manager of the Majestic and Orpheum theatres. Utica. Edward F. O'Connor, the baritone singer of the Orpheum for the past seventeen weeks, goes to the new Bijou Theatre at Middletown, opened Aug. 26 by Messrs. Vincent, Carr and Kenske.

SARATOGA SPRINGS.—BROADWAY (Carlisle [illegible], lessee and mgr.): Chauncey Olcott in his new play, O'Neill of Derry, gave its first presentation on any stage 19 to an audience that completely filled the house; it was very enthusiastic, and after every act Mr. Olcott was called before the curtain for a speech; sundry bouquets were handed him over the footlights; his support was excellent, the scenery and stage effects handsome; and the costumes magnificent; the play moved smoothly and with expedition; it was repeated 17 to another immense audience. George Primrose Minstrels 22 have changed date to later in the season. Grace Cameron Opera co. 29.——ITEM: At the close of the first act in O'Neill of Derry 17 Chauncey Olcott sprained his ankle, but it did not prevent him and his co. leaving here 21 for Minneapolis, Minn., where he opens his tour 25; but he went on crutches.——CONGRESS SPRING PARK, SARATOGA EXPOSITION (Robert F. Walter, mgr.): Thousands who visit this famous resort find it an ideal place of entertainment and interest, and the management has amply demonstrated its willingness to add to the pleasure of the people whenever and wherever possible.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. T. Thompson, res. mgr.): Regular season opened 19-24 with Yankee Doodle Stock co., to splendid business. Plays: The Great Devereaux Case, In Dixie Land, Anita, the Singing Girl; The Boy from the West, For His Sister's Honor, Dare Devil Kittie, The Girl of the Streets, and On Circus Day; specialties by Raymond S. Paine, Du Hollis and Valora, Grace King, and Joseph Lavallero gave satisfaction.——RENSSELAER PARK (W. R. Swarts, mgr.): Gorman's diving horses continue week of 19-24; Bert Murphy, singer, made a hit; fireworks every Thursday night.——ITEMS: Lyceum Theatre opens 26.—Proctor's Griswold Sept. 2.—Billy Walsh, of Walsh, Lynch co., has been visiting his parents here.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Chicago Stock co. in Sapho 14 to big business. The Vanderbilt Cup 15 (stock co.). The Cowboy's Honor 16. Little Minister 17; fair business. American Vitagraph co. 18; good business. Al. G. Field's Minstrels 19 to S. R. O.; excellent. Little Johnny Jones 20; big business; delighted. Chicago Stock co. in His Majesty and the Maid 21, Lost River 22, and Jesse James 24. Before and After 23. American Vitagraph co. 25.

WELLSVILLE.—BALDWIN (Interstate Amusement Co., mgrs.; George Booth, Jr., sec.): The Reed-Stuart Stock co. opened the season week Aug. 19 to S. R. O. Plays: Lucifer the Detective, A Ragged Hero, Dora Thorn, As a Man Sows, The Girl from Kentucky, Angel of the Ranch, La Belle Marie, and Tracy the Outlaw.——ITEM: This always attractive theatre, with its extensive repairs, new scenery, beautiful new drop curtain, etc., presents a very pleasing appearance.

PLATTSBURGH.—THEATRE (M. H. Farrel, mgr.): Two weeks, beginning 12 (except 16), the kinecoscope. Gorton's Minstrels 16; full house pleased.——ITEM: Frank Keenan, of David Belasco's co., was entertained for the benefit of the Catholic Summer School Chapel at the Auditorium, Cliff Haven, 17, to S. R. O. Mr. Keenan, assisted by Mrs. Keenan and Miss Keenan, appeared in a one-act farce, entitled Bessie's Mistake.

NEWBURGH.—ORANGE LAKE PARK THEATRE (Fred M. Taylor, mgr.): Vaudeville 19-24: Overing Trio, Billy Carter, Hafford and Mantell, Hobson, the Great Harringtons, Mrs. Jules Levy and Family, to good business; pleasing performances.——ACADEMY (Fred M. Taylor, mgr.): Grace Cameron Opera co. 26. Are You a Mason 27. East Lynne 28. Gingerbread Man 29. Billy Van 30. Mayor of Laughland 31.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Season opens Sept. 6, and Manager Averill has a big force at work in the theatre arranging for the opening night. Ride Tracked 16. Tonawanda 21. Gorton's Minstrels 27, 28 (fair nights).——ITEM: Maud Stevens will leave this week for Chicago to begin rehearsals for The Slow Poke, in which W. B. Patton will again star.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: The Helen Grayce co. 19-24 opened with No Mother to Guide Her. Other plays: The Pride of Jenico, The Prisoner of Zenda, The Little Minister, Queen of the Convicts, and The Pit; very good business. Are You a Mason 26. Grace Cameron 28. Me, Him and I 29. Gingerbread Man 30. Patsy in Politics 31.

GLOVERSVILLE.—DARLING (William E. Gaut, mgr.): After having been thoroughly overhauled and brightened up in every way, opened its season week of 12-17 with Earl Burgess Stock co.; pleasing to big business. East Lynne 26. The Gingerbread Man Sept. 3.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Champlin Stock co. 19-24 opened to S. R. O.; business continues good. Plays first part of the week: Only a Private and The Cowboy and the Cowboy Outlaw; co. is giving the best of satisfaction. Grace Cameron Opera co. 30. Broken Hearts Sept. 4. Human Hearts 5. Gorton's Minstrels 6. Howe's pictures 7-9.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haltz, mgr.): Will open Sept. 2 under the new manager; Mr. Haltz is no new man in the business, having run this house several years ago; he is having the interior of the house redecorated, the dressing-rooms remodeled, and the house is having a general overhauling.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): Will open with Billy Van in Patsy in Politics 29; the co. is here rehearsing; this is the third consecutive season that Van and his co. has started the season here; numerous alterations and improvements have been made in the theatre.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): Partello Stock co. 26-31. Plays: The Railroad King, The College Girl, The Ways of the West, A Russian Spy, Under Two Flags, and the Girl from the Hills.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Lew Dockstader's Minstrels 21 pleased capacity house. Myrkle-Harder Stock co. 26-31.

HERKIMER.—GRAND (Ben Schermen, mgr.): Opened 26-31 with Murray-Mackey.——ITEM: The house has been thoroughly cleaned. Prospects for a big season are bright.

WALDEN.—DIDSBURY (S. H. and C. R. Didsbury, mgrs.): What Happened to Jones 19; good co. to pleased audience. Jesse James 26. Along the Kennebec 27.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The opening performance for this house was The Rollicking Girl; the co., with but three or four exceptions, was poor, and the chorus—well, to be silent is to be charitable. The Gingerbread Man 27. Brown of Harvard 30. Red Mill 31.——STATE STREET (Frank B. Shalter, mgr.): Marion Ballou in The Little Organ Grinder pleased good houses 16, 17. At the Old Cross Roads 19-21 gave satisfaction to fair houses. The Wall Street Mystery 26-28. Broadway After Dark 29-31.——ITEMS: Fred Fisher goes with Mishler as manager of his new vaudeville house at Lancaster, Pa., early in December.—Sam Fell, formerly of the Trent and Keith's, Syracuse, is selling tickets at Taylor's this season.—Eddie Mack goes with Flo Irwin in her new sketch.—Eddie Girton goes again this season with George Primrose. Jack Clinton has joined Yorke and Adams.

ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): His Terrible Secret opened to excellent business and pleased 17, 18. The Boy Detective was the attraction 19-21 to big business; co. very capable; scenic effects elaborate; Harry Clay Blaney in the title-role made the usual hit with the patrons of the Lyric and was ably supported. A Desperate Chance 22-24. THOMAS J. McALEER.

ASBURY PARK.—CASINO (James B. Deicher, mgr.): The College Widow 16, 17; excellent, to two biggest houses of season. Al. H. (Metz) Wilson in Metz in the Alps 19; good business; pleased. Yorke and Adams in Playing the Ponies 20; fair, to fair business. Mrs. Wiggs 21; good, to good business. Belle of Mayfair 22; excellent co.; big house. The Red Mill 23-24; opening performance. Gingerbread Man 26. George Cohan in The Honeymooners 27. 'Way Down East 28. Williams and Walker 29. Land of Nod 30.——ARCADE PIER (Arthur Pryce, mgr.) Two concerts daily. Saturday and Sunday, Madame Florence Mulford, contralto.——OCEAN GROVE AUDITORIUM (J. E. Morgan, mgr.): Madame Schumann-Heink 29, assisted by Dan Beddoe, tenor, and Hans Kronold, 'cellist. A Night in Fairyland 31. Ellen Beach Yaw, soprano, Sept. 2.——NEW AMPHITHEATRE (A. C. Steinbach, mgr.): Bostock's animals and the Hippodrome Circus 29.

CAMDEN.—THEATRE: Oppressively hot weather and all parks still open hasn't any drawbacks for melodrama lovers; very good business. A Fighting Chance 15-17 and Kidnapped for Revenge; very satisfactory business. Her Fatal Love 22-24. Black Patti 26-28. Ninety and Nine 29-31. The Way of the Transgressor Sept. 2-4.——WOODLYNNE PARK (H. D. Le Cato, mgr.): Vic Richards and his minstrels played here to capacity.——ITEM: A rumor is being circulated that Mr. Keith is desirous of annexing Dr. Long's new Broadway Theatre, now building, to his string of theatres. The latter part of September will see its completion.

BAYONNE.—THEATRE (E. A. Schiller, mgr.): Kerry Gow 19-21; excellent, to large business. At the Old Cross Roads 22-24 opened to very good business. Daniel Boone on the Trail 26-28. Under Suspicion 29-31. Texas Sept. 2-4. Life of an Actress 5-7.——PARK (Rehrecht and Glickman, mgrs.): Closed, owing to light business.——ITEM: Harry McCormick, treasurer of Bayonne Theatre, will be transferred to the Bayonne Opera House by Manager E. A. Schiller.

RED BANK.—FRICK'S LYCEUM (Fred Frick, mgr.): The College Widow 15; big business; good performance. Little Johnny Jones 16; fine performance to capacity. Yorke and Adams in Playing the Ponies 21; good business and co. McFadden's Flats 26. 'Way Down East 29. Mayor Laughland 29. Williams and Walker 30. Peggy from Paris Sept. 2.

NORTH DAKOTA.

DICKINSON.—KIHM'S OPERA HOUSE (Frank Kihm, mgr.): Josh Perkins 16; fair co. and business.——BIJOU (Thomas Linden, mgr.): On open dates moving pictures and vaudeville; good business. Isle of Spice 23. Thorns and Orange Blossoms 27.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Uncle Josh Perkins 14; good house; well pleased. The Isle of Spice 20. Thorns and Orange Blossoms 23.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): The Mayor of Tokio 23. In the Bishop's Carriage 29.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): Bijou co. moving pictures and vaudeville nightly to well pleased audiences.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): The Cutter Stock concluded their week 17 and broke the house record for a repertoire week; the performances gave the best of satisfaction; the specialty of W. G. Rosell, the tramp musician, was good. The plays were: Thorns and Orange Blossoms, Hidden Hand, Moonshiners, The Counterfeiters, Cowboy Sheriff, Dora Thorn.——ITEMS: Manager Clifford was so pleased with the Cutter Stock that he booked them for next season (fair week).—Charles Mayo, manager of May's Opera House, Piqua, O., visited the Cutter Stock and my den 17.—Miss B. Bigden, of the Lincoln Carter forces, has returned to Chicago after spending four weeks with her sister, Myrtle Bigden, of the Cutter Stock.—Russ Smith, mgr., Fred Ellsworth, and George Gray, of the Murray Stock, came from Springfield and spent the day with the Cutter folks.—Frank Colwell, of Dayton, who for many years was chief door keeper at the different theatres here, was a visitor week of 13.—Ringe's Wild West played at the Fair Grounds week of 13.

WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND (Springfield Theatre Co., mgrs.): Murray Comedy co. 17-24 opened to good business. Plays: Ruined Lives, Angie the Country Girl, Because She Loved Him So, The Westerner, The Doctor's Secret, Sin and Its Sorrows, The Texan, and specialties by Fred M. Beatty, Charles Breckenridge, Joe Vance, Naida and co.; the plays were pleasing and drew good patronage.——FAIRBANKS (L. M. Boda, gen. mgr.; C. J. Miller, res. mgr.): Field's Minstrels 27. The Sunny Side of Broadway 29. E. M. Holland in The House of a Thousand Candles Sept. 2.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Al. H. Wilson in Metz in the Alps Sept. 6. Gus Cohan and Katie Watson 11. The Seminary Girl 17.——ITEM: Donald McGregor takes out The Day of Judgment Oct. 1.——TUSCORA PARK: Immense audiences and entertainment fine; the flight of Dixon and his airship, Sunday, from Tuscora Park, was witnessed by about 20,000 people. This week, special feature, a troup of performing dogs. John Robinson's Ten Big Shows Combined 22.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Field's Minstrels 24. Quincy Adams Sawyer Sept. 28.——GRAND OPERA HOUSE (C. M. Bard, mgr.): The End of the Trail 22-24.——LAKESIDE PARK CASINO (Harry Hawn, mgr.): The Five Columbians, Marguerite Newton and co., Grace Leonard and co., Wheeling Wheelocks, Harrington and Lester, Dixon, Bowers and Dixon, and pictures 19-24; attendance fair; features pleasing.

CAMBRIDGE.—COLONIAL (Charles E. Hammond, mgr.): House has been repainted and refurnished at a cost of $5,000; Manager Hammond has returned from New York, having booked a fine line of attractions; will open 30 with Hanlon's Superba, the co. will rehearse here for week, this being their opening date.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Opened with Al. G. Field's Minstrels 15; large and pleased attendance. The Vanderbilt Cup 17 to poor business; pleased. At Cripple Creek 21. The Rays in King Casey 24.

HAMILTON.—SMITH'S (Tom A. Smith, mgr.): Beulah Poynter in Lena Rivers 18; two big houses; very good performance. A Girl of the Streets 25. Panhandle Pete 27. Murray and Mack Sept. 1.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, mgr.): John W. Vogel's Minstrels 16; fair, to crowded house.

PENNSYLVANIA.

READING.—ACADEMY: Billy the Kid 23, 24: first season under the new management of M. Reis as lessee and Uly S. Hill as business-manager; Mr. Hill was formerly of this place, but has for a number of years managed M. Reis' two theatres at Scranton; he will have personal charge of the Academy, as well as the Grand, of which M. Reis is also the lessee. The Grand opens its season with the Rosabelle Leslie Repertoire co. 26. Plays: The Gypsy Girl, On the Suwanee River, The Burglar's Daughter, The Man, the Place, the Girl, 'Tis Never Too Late to Mend, Queen of the Rockies, Slaves of Passion, A Little Outcast, and If Women Love.——ITEMS: C. Floyd Hopkins, formerly of Utica, N. Y., will be the new manager of the Orpheum, which opens Sept. 2.—Frank D. Hill, who for two seasons was manager of the Orpheum, deserted the front of the house to take to the stage.—The new Bijou Theatre, which has been conducted for more than ten years as a burlesque playhouse, and which has during the Summer season been devoted to moving pictures and vaudeville, will again be reopened by Updegraff and Brownell 31, with the Rose Hill Folly co. as the first attraction.

SCRANTON.—LYCEUM (C. M. Southwell, mgr.): The Salomy Jane co., with Jessie Ibett in the title-role, supported by a strong co., opened the season of the Lyceum to a small but highly delighted audience 16; Jessie Ibett made a hit; curtain-calls were numerous; Paul Armstrong, the author; George C. Tyler, of Liebler and Co., and George M. Welty, the general manager, came on from New York to see the play off on its road tour. Lew Dockstader's Minstrels 20; excellent, to good business; encores were numerous. The Movers 30, 31.——ACADEMY (C. M. Southwell, mgr.): Murray and Mackey Repertoire co. 19-24. Sherlock Holmes in A Study in Scarlet 19; co. and business good; J. M. Dunavin is a favorite here and received a hearty welcome; the specialties were excellent. Other plays: Lynnwood, The Black Hand, The Shadow Detective, A Royal Revenge, Tracy the Outlaw, The Helen Grace Repertoire co. 26-31.——FAMILY (H. R. Smith, mgr.): The Herod Dramatic and Literary Club presented J. P. Adler's great success, The Aristocrat, 19; co. good, to excellent business.

PITTSTON.—BROAD STREET (M. F. Coons, mgr.): Opens for season Sept. 2-7 with Irene Myers co.——ITEMS: Family: Now on the Mozart circuit, will open for the season 26; Harry Scott, formerly manager of the Duquesne Theatre, Pittsburg, will be local manager, and some of the best vaudeville talent on the road will be presented during the season; numerous alterations and improvements have been made during the Summer at both theatres, and everything arranged for the openings; mines and factories are all working full time and prospects are good for a successful season.

HARRISBURG.—LYCEUM (Jos. Frank, local mgr.): The Irene Myers Stock co. week 12-17 played to good business and pleased. Plays: Jess of the Bar Z Ranch, The Masked Marriage, Wanted—A Wife, and Up York State. The Devil's Auction 16 to good business. The Aubrey Stock co. week 19-24. Human Hearts 26. Billy the Kid 29.——PAXTANG PARK (F. Davis, mgr.): Crimmins and Gore in A Warm Match 12-17; the attendance was very good and the play pleased. Vaudeville week 19-24.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The Volunteer Organist 17; good attraction and business. The Burgess Stock co. opened a successful engagement 19-24 with For His Sister's Honor. Other plays: The Unwritten Law, The Sin of Ambition, and The Queen of the White Slaves; business, plays and co. all good. The rejuvenated Devil's Auction 20; fine performance and large house. Panhandle Pete 26. Hattie Williams in The Little Cherub 27.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr.): Sousa's Band 5. Buster Brown 9. Paul Gilmore 23.——ISLAND PARK (Fred J. Byrod, mgr.): Koppe and his Hoops 19-24; Ethel Poole, of this city, in illustrated songs. Keegan and Mack, Allyn and Shuman, and the Nolas, Florence and Harry in their German comedy, draw S. R. O.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): This house opened 19-24 with Earl Burgess co.; good co. and business. Plays: Wedded and Parted, Ranch King, Human Spiders, Ruined Lives, Fighting the Flames, Libby Prison, A Bowery Boy, Train Robbers.——ITEM: On 26 Nixon and Zimmerman take the management of this house for a term of years, with F. J. Small as res. mgr.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): The Devil's Auction 17; small business pleased. Little Johnny Jones 19; enthusiastic audience.——VALLAMONT PAVILION (A. Glassmire, mgr.): Vallamont Stock co. in The Girl from Nevada 8-10 and The Triumph of Justice 12-14; fair and appreciative audiences. The World Against Her 17.

DU BOIS.—AVENUE (A. P. Way, mgr.): Opened with the Keystone Dramatic co. week 26 in repertoire.——ITEM: Manager Way has spent several weeks in New York and has a fine line of attractions booked; the theatre has been thoroughly repovated; additional trolley lines, recently extended, will add 10,000 more population to draw from.

ERIE.—MAJESTIC (J. L. Gilson, mgr.): The Vanderbilt Cup 16 opened the season to good business;

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ARENA.

ALBERT LEA, MINN.—Barnum and Bailey's Circus due here 29.

BUCYRUS, O.—Gentry Brothers' Circus exhibited here 10; clean, up-to-date show, to capacity afternoon and evening. John Robinson's Circus 19 packed the big tents afternoon and evening and gave excellent satisfaction.

SAULT STE. MARIE, MICH.—Norris and Rowes' Circus 17 was best tent show ever exhibited here; attendance afternoon and evening about 10,000.

ROCHESTER, IND.—Hagenbeck and Wallace Circus due here 30.

PALMYRA, N. Y.—At Wheeler's Circus 20 the seating capacity was insufficient to accommodate the large crowds and circus wagons were wheeled inside the tents and served as seats; the show gave very good satisfaction. Pierce's Amusement co. (under canvas) gave good satisfaction and drew big crowds every night last week; Creation was the special feature.

WATERLOO, IA.—Barnum and Bailey's Circus due here 28.

BOISE CITY, IDA.—Ringling's Big Circus 12; big crowd; biggest and best street parade and performances ever seen here; specialties very fine.——Item: The circus had a jump from Anaconda, Mont., fifteen hours' run, hard trip, but got here all O. K.

CHILLICOTHE, O.—Buffalo Bill's Wild West Show due here Sept. 3.

LINCOLN, NEB.—Barnum and Bailey's Circus due here Sept. 7.

TERRE HAUTE, IND.—Buffalo Bill's Wild West 19 pleased crowded tents.

ST. JOSEPH, MO.—Lake Contrary: Dr. Carver's Diving Horse combination continues to draw large and enthusiastic audiences. Dr. Carver's shooting makes hit both with the target and the audiences.——Item: In diving from 60-foot platform, on horseback, into tank, the Girl in Red narrowly missed a serious accident at the first performance by electric light. The harness to which she clings broke and she fell over the animal's head, striking the water only a few feet from where the horse went in.

CENTERVILLE, IA.—Ringling Brothers' Circus gave two good performances July 19. Pawnee Bill Aug. 15 pleased large audiences.

KENOSHA, WIS.—Gentry Brothers' Shows exhibited here 21, pleasing big business.

pleased. Al. G. Field's Minstrels scored distinct hit with brand new novelties 17. The Rays 27. Local Dramatic Club 29.——ITEM: Park Opera House opens Sept. 2 with Chicago Stock co.

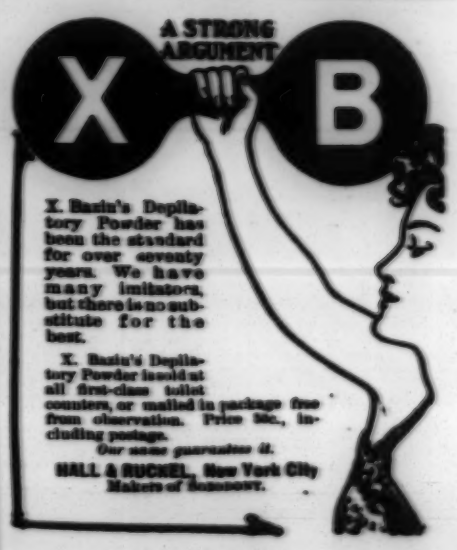
CARBONDALE.—OPERA HOUSE (M. Reis, lessee; G. W. Lowder, mgr.): Opens with Kirk Brown 26-31 in The Christian. Other plays: The Eternal City, Raffles, the Amateur Cracksman; The Sign of the Cross, Camille, Othello, David Garrick, and By Right of Sword.

ALTOONA.—MISHLER: Devil's Auction 19; good house. Rosabel Leslie co. 20-24 in repertoire; fair business. Hattie Williams 26. Aubrey Stock co. 27-31.——PARK: Lana Bennet, Brown and Wright, Bert Marshall, Hammond and Forrester, and Catton and his donkeys are drawing well this week.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Haussman, mgr.): Chauncey-Keiffer co. closed week 13 to fair houses. Billy the Kid 22. Howe's moving pictures 24.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Jane Corcoran in The Doll's House opens the season here Sept. 2. Buster Brown 12.

PLYMOUTH.—MAJESTIC (Walton and McAlarney, mgrs.): House dark. Irene Myers 26-31.



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RHODE ISLAND.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.: D. R. Burlington, local mgr.): Albee Stock co. week 19 in The Forbidden Marriage; fair business; Jeannette Carroll as Phyllis Jocelyn, was very good; Florence Hartley made good as Beatrice Kennard; Ada Greenleigh, Helen Sydera, and the Misses Nolan and Hathaway were good; Charles McGrath was excellent as Ned Wainwright; Charles Latham, Frank Thomas, De Witt Newing, Everett Aldrich, and Harry De Long made good. Week of 26, For Home and Honor.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): The Red Mill 16, 17, disappointed a good attendance. New Night Bells 19; fair, to light house. Taylor Stock co. 20-22. Plays: On the Frontier, Deserted at the Altar, The Power of the Cross, Reaping the Harvest, and Deadwood Dick; co. and specialties fair; business good. The Belle of Mayfair 24. James Kennedy co. 26-31.——OPEN AIR: Earle C. Simmons co. completes its engagement this week playing A Matrimonial Scandal, Robert Emmett, and A Western Romance; good business.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Clara Turner co. 19-24 opened with The Girl and the Gambler to full house; fair co.

TEXAS.

ORANGE.—ITEM: Jack Auslet, formerly of the Rapides Theatre, of Alexandria, La., has leased the Orange Theatre. Mr. Auslet is well known to the profession. He is at present manager of the Alexandria White Sox, the winners of the first pennant in the Gulf Coast League. The season at Orange opens early in Sept., with Under Southern Skies.

PALESTINE.—NEW TEMPLE OPERA HOUSE (W. E. Swift, mgr.): The new house is rapidly taking on shape, and all of the heavy steel beams will be placed before this notice is published. Mr. Swift is now booking some of the best attractions coming South this season, as the stage is large enough to accommodate them.——ITEM: The Dion Boucicault Dramatic Club, of this city, gave three creditable performances in Jewett 15 and 16, to capacity business.

SAN ANTONIO.—LYRIC AIRDOME (H. H. Hamilton, mgr.): Musical Harts, Harry Newman, of Wizard of Oz fame, Dupree and Dupree, "A Mixed Affair," Dow Daggett, Illustrated Songs, Lyriscope, 18-24, delighted good business.

VERMONT.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): The Bennett-Moulton co. 12-17, gave satisfaction to good business, in the following plays: A Cowboy's Romance, The Governor's Wife, When the Bell Tolls, The Fatal Coin, Faust, Shadowed Lives, and The Convict's Wedding. Gerton's Minstrels 20 drew well, and pleased. The Toymakers 22, The Choir Singer Sept. 2, Way Down East 6, King's East Lynne 10.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): A Message from Mars 18; to large business. Coming: Two Hearts Sept. 2.

WASHINGTON.

TACOMA.—SAVOY (P. Gevurtz, mgr.): Gerton Stock co., and STAR: (A. Engell, mgr.): Fair houses week 11-17.——GRAND (Dean B. Worley, mgr.): Full houses week 11-17; fairly good vaudeville.

VIRGINIA.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): Opens 28 with Charles H. Yale's Devil's Auction. Human Hearts Sept 6. Al. Fields' Minstrels 12.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. L. Moore, mgr.): Hattie Williams, in The Little Cherub 28. This house has been re-decorated and refurnished throughout by the new lessees, and is now ready to open.——GRAND OPERA HOUSE (Charles A. Feiniler, mgr.): Harder-Hall Stock co. opened this house for season 19-24 with The Gambler and the Girl and On the Bridge at Midnight; S. R. O. Himmelein's Ideals 26-31.

GRAFTON.—BRINKMAN OPERA HOUSE (Chas. Brinkman, mgr.)——ITEM: Johnnie Adair, Jr., the genial and popular advance agent, stopped off here 27 to visit his parents while en route from Atlantic City to Muncie, Ind., where he rejoins the Harder Hall co., making his second year ahead of that co.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): Herrington's Lady Birds, in The Isle of Ramoa 16; bright musical production; satisfied audience. Thorns and Orange Blossoms 17 was nicely given by a good co.; pleased fair house. J. C. Lewis, in St. Plunkard 18; fair audience; satisfied. The Girl and the Stampede 21. Tilly Olson 24. The Irish Senator 25. The Cow Puncher 26. The County Chairman 31.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Marie De Beau, in Tempest and Sunshine 18 to full house; pleased. Virginia Wade, in Thorns and Orange Blossoms 19; good business; pleased.——BIJOU (F. J. O'Brien, mgr.): Same bill all the week, to fine business, The Tivoli Quartette; excellent.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): Kronsemeyer's Alley 16; fair business. Two Merry Tramps 18; large house. In Old Kentucky 19; good house.——ITEM: Donald Robertson, in five nights' engagement, opens the season here 26.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.): Two Merry Tramps 15; fair to light business. The Missouri Girl 17; two good houses; satisfied. A Human Slave 22, Why Girls Leave Home 23, The Lyman Twins 26, The Cow Puncher 30, Ma's New Husband 31.

OCONTO.—TURNER OPERA HOUSE (Albert Hidde, mgr.): Quincy Adams Sawyer 15; good co. and house. Denver Express 19; co. fair; small house. Moonshiner's Daughter 24.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): Season opened with Isle of Spice 14, to packed house and fine performance. Winninger Brothers 19-24, in repertoire.

RHINELANDER.—GRAND (A. L. Porter, mgr.): Hooligan in New York 17, to good business; pleased. Wizard of Wall Street 20. Younger Brothers in Old Missouri 21-24. Price of Honor 28.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): Moving pictures and illustrated songs 12-26, to fair business. The Prince of Pilsen 4.

CANADA.

LONDON, ONT.—GRAND (L. H. Bowers, mgr.): Will open for the season 26 with A Message from Mars as the attraction. Ever since the house closed last season a large staff of workmen have been engaged, under direction of Manager Bowers, and a big improvement will be noticed. The entire scheme of decoration has been changed throughout, from lobby to curtain. The lighting has been improved, ladies' retiring rooms added, as well as other changes which will be much appreciated by patrons.——ITEMS: The Stoddart Stock co. at Springbank Park presented Ten Nights in a Bar Room and The Soldier's Sweetheart for the fourth week of their engagement 19-24 and continue to please good patronage.—Bennett's Vaudeville Theatre will open the season Sept. 2.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): A Desperate Chance 19-21 opened to a top-heavy house. Local concert 22. Neighborly Neighbors 23, 24.——ITEM: Twenty thousand people were on the grounds of Rockwood Park 16, the chief attraction being the review of the Boys' Scots' Brigade, by Earl Grey, the Canadian Viceroy. An exhibition of fireworks was given, and the park's managers, the F. White Catering Co., are to be congratulated.

KINGSTON, ONT.—GRAND (A. J. Small, prop.; D. F. Brenigan, mgr.): A Wife's Secret 17 to good business. A Message from Mars 21. Porter J. White in Faust 28. Kerry Gow Sept. 4. The Stoddard Stock co. 5-7. Isabelle Irving co. 14. Guy Brothers 20. Mildred Holland 22.

HAMILTON, ONT.—MOUNTAIN PARK: Week 19-24. His Wife, put on by the Summers Stock co., pleased good audiences; the various roles were all well taken; Belle Stevenson as Ethel Douglas, George H. Summers as Bobbins, and Harry Waterhouse as Chevere Douglas were good.

PETERBORO, ONT.—GRAND (J. J. Turner and Son, props.; J. J. Turner, Jr., mgr.): Opening night of the season, A Wife's Secret 20; good to fair business.——ITEM: The Opera House has been renovated.

CHATHAM, ONT.—RICCO OPERA HOUSE (F. H. Ricco, prop. and mgr.): Peck's Bad Boy 15 satisfied fair business. Isle in New York Sept. 2.

ST. CATHARINES, ONT.—GRAND (C. H. Wilgar, mgr.): Vanoosh 17; good business. Return dates 23 and 24. A Homemade Chance 26.

STRATFORD, ONT.—LYCEUM (R. W. Vance, mgr.): A Pair of Lunatics (week 16

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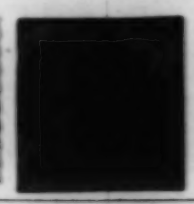

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